

THE FUNCTION OF VERSE IN THE PROSE  
WORKS OF JOSEPH VON EICHENDORFF

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by

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## ABSTRACT

This study opens with a substantial introduction in the form of a review of research, highlighting Eichendorff's changing reputation, taking in both his widespread popularity as well as the persistent over-simplification of his works by critics. The introduction then leads into the main body of the study with a review of critical attitudes to the verse in the prose works, in particular showing that there is currently an increasing awareness of the importance of the verse and that it has a function, partly that of character portrayal, to fulfil.

Chapter I defines Eichendorff's understanding of the terms "Lyrik" and "Poesie" showing the important link he makes between "Poesie" and religion, and the consequent rôle of "Poesie" in a regeneration of national spiritual awareness. This is done taking into account the views of those who most influenced him, that is of Friedrich Schlegel, Achim von Arnim, Joseph Görres and Adam Müller.

Chapter II discusses the verse forms employed by Eichendorff in his prose works showing the importance of the prevalence of the folksong form in the light of Eichendorff's assessment of this form as having a particular strength and translucency as well as requiring above all an honest and balanced approach on the part of the poet. In these qualities it is seen in the prose works to be superior to other more complex forms.

Chapter III then demonstrates that there are not



more numerous obvious verbal links between verse and prose, because these are in fact used by Eichendorff to show the existence of an undesirable dream state, where man is unaware of anything beyond himself and this world. Direct contrast of verse and prose is used equally sparingly by Eichendorff since it involves a degree of "dishonesty" on the part of the poet or singer.

Chapter IV shows that the reader may discover valuable information, mainly about characters, from the verse itself when he pays due attention to all aspects of the verse including metre, rhythm and rhyme; at the same time he is thus inevitably drawn into the text itself.

Chapter V outlines Eichendorff's belief in the power of poetry, but shows also how melancholy and disillusion, despite this belief, colour the presentation of verse in his later prose works where aspects of verse as included in the earlier works are ridiculed and trivialised, signifying not a denial of earlier principles, but instead severe disappointment in both his audience and his time.

Finally, the Appendix gives complete lists of the verse forms used in the prose works with a graph to show clearly the proportional occurrence of the two main types in the prose works viewed chronologically. A further list shows verse from the prose works not included in Eichendorff's poetry collections, giving probable reasons.

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I certify that this thesis is entirely my own work.

LIST OF ABBREVIATIONS

Roman followed by Arabic numerals refer to volume and page number of Joseph Freiherr von Eichendorff: Neue Gesamtausgabe der Werke und Schriften, edited by Gerhart Baumann and Siegfried Grosse.

- G - Joseph Görres, Gesammelte Schriften: Geistes-  
geschichtliche und literarische Schriften
- HKA - Sämtliche Werke des Freiherrn Joseph von Eichen-  
dorff: Historisch-kritische Ausgabe
- KA - Kritische Friedrich-Schlegel-Ausgabe
- LN - Friedrich Schlegel, Literary Notebooks 1797-1801,  
edited by Hans Eichner.
- MI - Adam Heinrich Müller, Die Lehre vom Gegensatze
- MII - Adam Heinrich Müller, Von der Idee der Schönheit
- MIII - Adam Heinrich Müller, Vorlesungen über die deutsche  
Wissenschaft und Literatur
- W - Achim von Arnim and Clemens Brentano, Des Knaben  
Wunderhorn

Full publication details of the works listed here are given in the Bibliography under Primary Sources.

## INTRODUCTION

Recognition came slowly to Joseph von Eichendorff, but in 1831 his brother Wilhelm was able to write to him with mingled pride and envy saying, "Du bist ... ein berühmter Mann geworden" (HKA XVIII,96).<sup>1</sup> The publication in 1826 of the volume containing selected poems, Aus dem Leben eines Taugenichts and Das Marmorbild, had secured him this standing by its immediately enthusiastic reception. In the midst of this enthusiasm it is surprising to find Wolfgang Menzel's dismissal of Aus dem Leben eines Taugenichts:

Es sind jugendliche Herzensergießungen von der gewöhnlichen Art, voll Saft aber ohne Kraft. (HKA XVIII,1,137)

In this attitude, however, Menzel stood alone - and remains so to this day - amongst those who were convinced, in the words of Alexander von Voigt, that Eichendorff's work would find "offenes Ohr und offenes Herz" (HKA XVIII,1,138) in the whole of Germany. Even such a hardened critic as Daniel Leßmann had to admit to being moved by Aus dem Leben eines Taugenichts, declaring that it would last and that it would exert an influence all of its own: "die künftigen Jahre immer noch frisch und jugendlich erbauen" (HKA XVIII,1,136). These remarks, in conjunction with Theodor von Schön's description of Eichendorff's writing as "fromm und treu" (HKA XVIII,1,141), contain even at this stage the seeds of Eichendorff's future reputation.

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1. See List of Abbreviations and the Bibliography for details of the Historisch-kritische Ausgabe.

Indeed, a study of his work must take into account this reputation and the course it has taken. This reputation has become severely distorted at times and has consequently clouded Eichendorff's very real achievement.

The reputation of any author rests at least in part on the reaction of his critics, who in turn exercise a greater or lesser influence on the reading public. In his comprehensive introduction to the recently published eighteenth volume of the historical critical edition entitled Eichendorff im Urteil seiner Zeit, which draws together a wealth of previously unpublished material, Günter Niggel points out that at the time when Eichendorff was writing, reader and critic still shared a common outlook (see HKA XVIII, 1, XI) while there was contact too between the reading public and the authors of the day through the popular literary societies and salons.<sup>2</sup> H.A. Korff also looks back with some envy to that era as a time when "eine allgemeine poetische Kultur" prevailed.<sup>3</sup> A contrast is drawn by both between those days and our own. Korff does not suggest that anything can be done to improve our own relatively poor conditions in this respect, unlike Niggel who writes of efforts in connection with Eichendorff's work

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2. In Chapter 12 of Ahnung und Gegenwart Eichendorff portrays - although disparagingly - a literary society of this kind, later quoting part of the description in his autobiographical sketches Erlebtes II. Halle und Heidelberg, in Joseph von Eichendorff, Neue Gesamtausgabe der Werke und Schriften edited by Gerhart Baumann and Siegfried Grosse, II, 128-47 and 1062-68. (Full publication details of this and all subsequent works referred to in the footnotes will be found in the bibliography.)
3. H.A. Korff, Geist der Goethezeit, IV, 232.

...  
diese wichtige Verbindung/[populäre Aufnahme  
und kritische Kontrolle] wiederherzustellen.  
(HKA XVIII,1,XXXVI)

In this laudable but largely unattainable endeavour Niggl ignores the identity of those amongst whom Eichendorff's works were popular as well as of those who criticised them. Without doubt they were one and the same, forming "eine große Familie" (HKA XVIII,1,XXXV) simply because they were none other than those who had the time and the opportunity to involve themselves either passively or actively in literary activity.<sup>4</sup> The broad masses of the people had no possibility of involving themselves in either, however much they might have wanted to. Conditions have by now altered vastly and the separation of critic and public is not so much a separation "in gefährlicher Weise" as Niggl sees it (HKA XVIII,1,XXXVI), but more the establishment of an entirely new public for literature. Since education and books have become accessible to all of society, the critic has involuntarily become an increasingly isolated figure. Eichendorff was writing, however, before this separation had really become distinct and his initial reception, once under way, was generally positive. His critics were those of his own kind, so it was a largely friendly reception with few exceptions. He was greeted with some joy by those such as Adolf Schöll, who in 1836

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4. See the remarks by the Frau Amtmann in Dichter und ihre Gesellen on poetry, here called "Verse machen": "das sei ein bloß herrschaftliches Vergnügen" (II,529). Eichendorff draws attention elsewhere to the separation of the classes through culture in Unstern (II,1007) and again in Der Adel und die Revolution, where he shows his own attitude to this division, talking of "sogenannten gebildeten Klassen" (II,1036) and of "vermeintlich gebildeten Klassen" (II,1037).

saw him as a late exponent of Romanticism.<sup>5</sup> Nevertheless, Eichendorff was soon to be regarded as old-fashioned even by the most conservative critics. This led to a brief attack on him in Wigand's Conversationslexikon of 1839, but the effect of this was quickly minimised by Ruge in the Hallischen Jahrbücher.<sup>6</sup> This and the mild attitude of the "Junghegelianer" towards Eichendorff in their fight against Romanticism is attributed by Niggel to "die wachsende Volkstümlichkeit des Dichters" (HKA XVIII,1,XXVII). By this very remark Niggel is entering into an area of Eichendorff's popularity which should not be underestimated in its importance: his popularity amongst ordinary people.<sup>7</sup>

The reason why Eichendorff, of all the writers of that period, should achieve such a degree of popularity amongst hitherto largely unliterary circles is to be found in the nature and extent of his lyric output. The immediate appeal of his lyrics is self-evident. In addition to this the obviously moral and even didactic qualities of many of the songs were quickly put to good use in the undoubtedly politically motivated men's choirs and choral groups, who sang his words enthusiastically "in ihrem Streben nach Vereinigung aller deutschen Stämme im Lied".<sup>8</sup> Eichendorff's popularity amongst the ordinary people almost

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5. In Jahrbuch der Literatur, HKA XVIII,1,302-411.

6. See Niggel, HKA XVIII,1,XXVII.

7. Georg Lukács, Deutsche Realisten des 19. Jahrhunderts, p.55, sees in Eichendorff's lyrics in particular "ein instinktives Mitleben mit dem Volk und den Volksgestalten".

8. Niggel, HKA XVIII,1,XXV.



without their knowing it was assured after the publication of the poetry collection of 1837, from which many composers drew their inspiration. Indeed Eckhart Busse points out that in the latter two thirds of the nineteenth century there were well over five thousand settings of words by Eichendorff and that he is "der mit Goethe am meisten vertonte Lyriker in der Geschichte des deutschen Kunstliedes".<sup>9</sup>

Eichendorff's lyric poetry in particular lent itself to such treatment largely because of its apparently uncomplicated nature combined with the biblical allusions of the later poems, which work well in chorale-type settings that are both easy to sing and to remember. Such works as "Wem Gott will rechte Gunst erweisen"<sup>10</sup> quickly became common property, being published in collections, as they still are, without the name of Eichendorff, which leads many people to suppose that they are traditional folk-songs handed down orally from one generation to the next.<sup>11</sup>

Critics faced by such a striking and unusual state of affairs in the widespread popularity of a serious poet, felt bound to attempt to explain this phenomenon by whatever means available to them. In many ways their task was

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9. Die Eichendorff-Rezeption im Kunstlied, p.8.

10. Found both in Aus dem Leben eines Taugenichts (II,350) and with the title "Der frohe Wandersmann" in the poetry collections (I,10).

11. The firm place of Eichendorff's poetry in such oral tradition as still survives can be seen as a measure of its success, in the light of the value which Eichendorff himself ascribed to this tradition. In his view, only the most worthwhile poetry could survive in this manner (HKA IX,97).

complicated by the impression given by Eichendorff's work of simplicity and spontaneity. There seemed to be little for critics to interpret and the remarks of some, such as Therese Huber in 1819, were superficial in the extreme:

Das Marmorbild, eine Novelle von Josef Freyherr von Eichendorff. Italienische Dekorationen, Lust und Feste, Hexereyen und ein wenig Frömmigkeit, recht bunt gemischt, auch eine Art Teufel, denen der Sonntag zuwider ist. (HKA XVIII, 1, 94)

In fact in their attempts to establish the nature of Eichendorff's work and the reasons for his success, critics did considerable harm to his reputation, the effects of which have not yet completely disappeared, although recent criticism has gone a long way to reinstating Eichendorff in something much closer to his rightful position.

The harm done in various articles and books to Eichendorff's reputation is rooted in generalisations and broad ideas which are at times directly misleading. Typical of such generalisations is the claim that his work is intrinsically Germanic in its nature,<sup>12</sup> which has laid it open to abuse and even to misuse as a literary weapon in a political cause. Eberhart Lämmert quotes an explicit example of this when two soldiers in Friedrich Bethge's drama Reims, written in 1930, quote sections of Eichendorff

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12. Such generalisations completely ignore Eichendorff's own sceptical view of "abstrakte Deutschtümelei" (II, 1072) or of "moderne Vaterländerei" (II, 1046). See Wilfrid Bade, "Eichendorff und der deutsche romantische Geist", p. 23, who in the war years accepted this generalisation. It is later put into perspective by Gerhard Möbus, Der andere Eichendorff, p. 138, who shows Eichendorff's own criticism of "Vaterländerei" in Dichter und ihre Gesellen.

at each other as a kind of verbal ammunition.<sup>13</sup> The circumstances surrounding the development of this reputation are naturally complex, bound up as they are in the social history of Germany and of what may tentatively be called the German character.

Just as the movement of history, so in the same way the movement of literature may be seen as a spiral. This image allows for distance between the recurrence of similar ideals, replacing the notion of a strict and seemingly hopeless alternation of those ideals, as for example of Classicism and Romanticism.<sup>14</sup> Using the concept of the literary spiral, examples of baroque lyric and Eichendorff's poetry can be seen to occupy more or less corresponding positions. Alexander Boorman in his Natura Loquitur (pp.5-6), shows not only his own acceptance of this view but also uses the implications of this parallel to advantage by applying the emblematic terminology of the baroque period to Eichendorff's poetry and its imagery. Poetry does not, however, exist in a vacuum and Eichendorff himself sees literature and poetry in particular as the reflection of a nation's condition: "der Spiegel des nationalen Seelenlebens" (HKA IX,58). Thus, apparent similarities in the poetry of these two eras would, according to Eichendorff, point to corresponding events in the country's social history. This is, of course, the case and these very

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13. "Eichendorffs Wandel unter den Deutschen", p.241.

14. As presented by Fritz Strich, Deutsche Klassik und Romantik, p.158.

events (foreign occupation and war) explain in part at least the readiness with which some critics seized upon what they saw as the intrinsically Germanic qualities of Eichendorff's work.

At both times, in the seventeenth and nineteenth centuries, there was genuine concern that a revival of things German was overdue. This revival was considered necessary in order to counter the destructive and demoralising effects of internal unrest, as well as to lessen the influence of attacks from the outside which threatened to engulf the German tradition - for although some Germans were subsequently able to throw themselves into nationalism, it must be remembered that there has always been an equal ability in that nation to assimilate new ideas from outside. In 1624 Martin Opitz summarised the situation as follows:

Die Teutsche Poesy war gantz vnd gar verlohren/  
Wir wustē<sup>selber</sup> kaum von wannen wir geboren/  
Die Sprache vor der vor viel Feind erschrocken  
sindt/  
Vergassen wir mit fleiß und schlugen sie in  
Windt.  
... wir redten gut Latein/  
Und wolte keiner nicht für Teutsch gescholten  
sein. 15

With these words Opitz acknowledges the achievement of Daniel Heinsius in re-establishing Germanic language as suitable for poetry and hoped to encourage others to follow this lead. An astonishingly clear echo of these feelings is to be heard just over two hundred years later from

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15. Martin Opitz, "Vber des Hochgelehrten vnd weitberümbten Danielis Heinsij Ni derländische Poemata", in Epochen der deutschen Lyrik Band IV, Gedichte 1600-1700, edited by Christian Wagenknecht, p.52.

Wolfgang Menzel in the Literaturblatt of 3 April 1852. He talks of developments in Germany since the previous century:

Tiefer konnte es nicht mehr in der Verkehrung aller Verhältnisse von der Höhe seines [das christlich deutsche Wesen] alten nationalen Ruhmes und Werthes heruntersinken, als in diese charakterlose und feige Nachahmung fremder Muster ... Es war also natürlich, daß allmählig in edlern deutschen Gemüthern eine Kraft des Widerstandes sich zu regen begann, zunächst in der christlichen, dann auch in der nationalen Richtung. (HKA XVIII,2,858)

Menzel sees the spirit of the previous age as "eben so undeutsch als unchristlich" (HKA XVIII,2,858) and this attitude uncovers a large part of the problem. At this period a new national awareness was being fostered in Germany and as Eichendorff's work is inspired by Christianity the assumption that it was to an equal degree truly Germanic followed quite naturally in the prevailing atmosphere. Literature and, specifically Christian-inspired literature, was seen by many as having a distinct rôle to play in the development of a unified Germany, for both politics and formal religion were creating uneasy divisions in Germany at that time.

In his introduction to the ideas of this period Niggel is at pains to point out that

eine Tendenz, Eichendorff und deutsches Wesen ohne nähere Begründung zu identifizieren (HKA XVIII,1,XXXIII)

only really developed quite some time after the death of Eichendorff, when his real intentions had receded into the earlier history of that century. It is surprising, there-

fore, to find O.L.B. Wolff already moving in that distinct direction as early as 1835. In discussing the magic of Nature as portrayed by Eichendorff, he writes:

Dieser Zauber wird noch erhöht durch seine echte, aus seinem reinen Innern hervorspringende, nie sich vorlaut an das Licht drängende, aber stets seinen Schöpfungen eine wohlthätige Begleiterin bleibende Nationalität. 16

Furthermore, he closes with the words:

Eichendorff ist ein Dichter, auf den seine Nation stolz seyn darf, um mit wenigen Worten schließlich seinen Werth zusammen zu fassen. 17

This type of pride culminated in its purest form in 1921 in the introduction by Wilhelm Kosch to the new critical edition:

Eichendorff ist nicht nur der populärste, sondern auch der deutscheste der deutschen Dichter. In ihm spiegelt sich der alte Geist des deutschen Volkes am reinsten wieder. (HKA I,1,VIII)

The modern reader, aware of subsequent distortions of such thinking in Germany, must consciously bear in mind the historical situation in which an eminent scholar could express such an opinion. Four years earlier, in 1917, Kosch had founded the "Eichendorff-Bund", which could count a membership of three thousand within a year of its foundation, as he reports in his introduction. One voice at least was raised in apprehension at this for Anton Mayer-Pfannholz expressed doubts about this movement:

sie hat sich unter das Banner Josef von

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16. O.L.B. Wolff, Encyclopädie der deutschen National-literatur, p.242.

17. Ibid.



Eichendorffs gestellt und tut daran, wenn  
anders sie der Romantik dienen will, unrecht. 18

However, Kosch explains with some poignancy part of the  
reason for the revival of interest in Eichendorff's work:

Alles, was die Welt am Deutschen liebt,  
verkörpert er [Eichendorff]; ein Ritter  
ohne Furcht und Tadel steht er vor uns  
da. (HKA I,1,VIII)

The distressing development of this popularity is documented  
by Lämmert, showing how Eichendorff's poetic aims were soon  
seen as serving political ends.<sup>19</sup> Herbert Cysarz stands  
out as a leader in this development, with such statements  
as

Echt schlesisch, echt sudetendeutsch, sein  
Einklang von Heimattreue und Drang zum  
ganzen Deutschland ... gibt auch christ-  
lichen Inhalten deutsche Wurzelung und  
gesamtdeutsche Ausstrahlung. 20

Here again there is, as eighty years before, a noticeable  
emphasis on the correspondence between the Christian and  
the Germanic aspects of Eichendorff's work. An example of  
the extremes to which such opinions led can be seen in  
Wilfrid Bade's attempts to justify time and attention given  
to a study of Eichendorff's poetry while the nation is at  
war. Bade characterises Eichendorff as one who

Zeit seines Lebens nichts anderes war noch  
sein wollte als eine demütig fromme Stimme  
ewigen Deutschtums. 21

In addition to this Bade talks of the comfort that Eichen-

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18. Anton Mayer-Pfannholz, Eichendorff über die Romantik.  
p.83.

19. Lämmert, p.239.

20. Quoted by Lämmert, p.238.

21. Bade, p.18.

dorff's works with their Romantic spirit - not more closely specified than this - had given to many exiled Germans. In this he echoes the feelings of Theodor Opitz, who almost a hundred years before him had spoken of the solace that Eichendorff's work had brought him, when he himself had been "der Heimath fern" (HKA XVIII, 2, 1280).

Since 1945 the emphasis on the supposedly thoroughly Germanic nature of Eichendorff's works has virtually disappeared, giving way to a reassessment within a broader, European context.<sup>22</sup> Any remaining traces of Eichendorff's erstwhile reputation as the most truly Germanic of poets are harshly swept aside by Manfred Häckel in a cutting manner:

Es sind zum Teil die gleichen Deuter, die aus dem gleichen Geist nationalistischer und revanchistischer Gesinnung heraus Eichendorff heute in Westdeutschland zu einem Apostel derer degradieren, die das gleiche Leid erfahren haben wie er, ihre Heimat zu verlieren. 23

Although this statement is not without foundation in the facts of post-war West Germany, it can no longer be said to apply. Indeed, since 1962, when the first volume of the restarted historical critical edition was published, the fight against earlier distortions of Eichendorff's aims and ideals has been carried on in earnest. Hermann Kunisch

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22. See Möbus who is among the first to present Eichendorff's work within a European context in Der andere Eichendorff, p.143.

23. In his introduction to the Aufbau Verlag Josef von Eichendorff: Gesammelte Werke, p.LI, Häckel is here referring specifically to Willibald Köhler and Karl Schodrock.



underlines this fact in his foreword to Volume VIII,1 with which the edition restarts. He points to the sadly unfinished but extremely valuable work begun by Kosch in 1921 and continues:

Wenn es auch keinen neuen Eichendorff aus dem Dunkel der Unbekanntheit und dem Schutt gründlicher Verzeichnung zu befreien gab ... so waren doch und sind bis heute noch Vorurteile und Mißverständnisse zu beseitigen, Verharmlosungen und Einengungen zu überwinden. (HKA VIII,1,VIII)

Exactly how the views developed that have been discussed here, the extraordinary "Einengungen" referred to in the introduction by Kunisch, is not an easy question to answer. Niggel, quoting Lämmert, quite rejects the idea that Eichendorff may have provided the "initiatorischen Beitrag" (HKA VIII,1, XXXIV) to such ideas, blaming them entirely on social conditions which encouraged critics to interpret works purely subjectively:

Offenbar gehen dazu die entscheidenden Anregungen nicht vom Werk selbst, sondern von den jeweiligen außerliterarischen Zeitströmungen, ihren Wünschen und Zielen aus, ... Daraus ergibt sich, daß Eichendorffs Poesie trotz aller Zauberworte nirgends zu ihrem Mißbrauch einlädt, daß vielmehr jedes ungenaue Lesen, jede Fehldeutung, jede falsche Inanspruchnahme allein das jeweilige Publikum zu verantworten hat. (HKA XVIII,1,XXXV)

Nevertheless, unless such "misinterpretations" have their roots in the works themselves, it is hard to see how they could win such general acceptance. In his discussion of the interaction between text and reader, Wolfgang Iser touches on this point:

Der verbale Aspekt steuert die Reaktion und

verhindert ihre Beliebigkeit; der affektive Aspekt ist die Erfüllung dessen, was in der Sprache des Textes vorstrukturiert war. 24

This is the consideration which cannot simply be ignored in favour of "außerliterarische Zeitströmungen", although these too must be taken into account. Iser outlines the relevant extra-literary influences which have affected the reception of Eichendorff's work in his summary of the rôle of the critic in the last century and in this one. The importance of the critic was growing just at the time when critic and public were retreating to opposite sides of the fence. At this very time Menzel openly bemoans the access through public lending-libraries to what he considers to be poor quality contemporary novels, "die oft die ganze Lebensansicht bestimmenden Einfluß auf die Jugend und auf die Halbgebildeten üben, aus denen die große Masse ihrer Leser besteht" (HKA XVIII,1,859). This view bears out exactly Iser's own assessment of the situation, in which he sees literature "als Kernstück der Kunstreligion dieser Epoche", filling a void left by contemporary religion, politics and science.<sup>25</sup> People were turning to literature for answers to basic problems, encouraging the type of

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24. Der Akt des Lesens, p.40. It is worth noting that in this study Iser presents the central issue of the relationship of reader and literary text in a manner strikingly similar to that of Eichendorff himself: both emphasise the necessary involvement of the reader's imagination. Iser talks of the "Vorstellungstätigkeit des Lesers" (p.143) and of his "Produktivität" (p.176) while Eichendorff refers to the reader's duty "mit und über dem Buche nachzudichten" (HKA IX,342).

25. See Iser, p.17.

over-simplification and "Einengungen" to which Eichendorff's work was subjected. Thus the critics who emphasised to the exclusion of all else the Germanic qualities of Eichendorff's work were in fact responding to the particular needs of their readers and such evaluations cannot be seen as merely regrettable lapses to be counted against the public. Equally, the real source of such "misinterpretations" must be seen to lie within the texts themselves, but in the words of Wolfram Mauser:

Eichendorffs Glaube an das Gesunde, Fromme und Biedere im eigenen Volk darf aber nicht mit der Anmaßung verwechselt werden, die der politisch gewordene Nationalismus an den Tag legte. (HKA VIII,1,XLI)

The changing needs of the people which directed critical attitudes to Eichendorff's work are reflected specifically in the changing reactions of different generations to the closing passage of Ahnung und Gegenwart; that is to say, once this work had achieved general recognition, for as Wolff says:

Ahnung und Gegenwart war das Kind einer trüben Zeit, und ward daher nicht so bekannt und gewürdigt, als er es zu seyn verdient. 26

When, however, Heinrich Steffens directed his attention to Ahnung und Gegenwart in 1905, he found the end of the novel most unsatisfactory for contemporary readers. In his view Friedrich's decision to enter a monastery was "unerwartet und unbefriedigend" while his choice expressed simply "die tiefe Verstimmung des Dichters" and Eichendorff's own lack

of faith in a new Germany. Only in the character of Faber does he see Eichendorff presenting "einen Blick in die Zukunft, daß die Poesie nicht aussterben werde".<sup>27</sup> Stepf shows himself to have been unaware of Eichendorff's own condemnation in the margin of a letter from Loeben of Faber as "ein manirierter Kerl" (HKA XIII,61). Julian Schmidt, a few years earlier in 1896, had even been quite scornful of Friedrich's choice. In entering a monastery Friedrich declares himself to be awaiting an era of national renewal but Schmidt remarks sharply:

Diese Zeit abzuwarten und sich auf sie  
vorzubereiten, ist wohl ein Kloster der  
ungeeignetste Ort. 28

Schmidt was, however, expressing an attitude of that period more than a personal opinion, for this was a stage in German history when ideals in ordinary life had become entangled with those in art and readers hankered after what they saw as the "Unbekümmertheit, Daseinslust und unbestimmte Sehnsucht"<sup>29</sup> of the characters in Ahnung und Gegenwart.

Since then critical assessment of this passage has changed radically and Elisabeth Stopp, for example, sees the choice made by Friedrich as wholly positive.<sup>30</sup> Similarly, Gerhard Möbus sees Friedrich's choice as positive, but with the qualification that this novel is the product of a youthful spirit. Möbus shows how Eichendorff's youthful optimism was to be replaced by a growing

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27. Grundriss zur Geschichte der deutschen Dichtung, p.180.

28. Geschichte der deutschen Literatur, V,34.

29. See Lämmert, p.224.

30. See "The Metaphor of Death", p.80.

sense of sadness and even hopelessness. Indeed, even at the time of writing Ahnung und Gegenwart there was already a certain darkness in Eichendorff reflected in his own statement:

Unsere Jugend erfreut kein sorgloses  
Spiel. (II, 301) 31

Oskar Seidlin actually leaves aside the issue of the value of the choices made at the end of Ahnung und Gegenwart, assigning greater importance to the overall movement of the novel which has now reached full circle:

Wir sind wo wir einst waren, kehren zum  
Ursprung zurück, nähern uns der letzten  
Heimat, die die erste ist. 32

For Seidlin the individual fates of the various characters in both of Eichendorff's major novels are less important than the spirit of the closing scenes where in each case there is seen to be a reuniting of the sword and the cross.<sup>33</sup>

These reactions are characteristic of more recent critical opinion which has ceased to look for a conventionally happy outcome. Disappointment at its absence is no longer the immediate reaction. Instead a serious attempt is now made by critics to discover the author's true intentions using all available means rather than concentrating purely on the plot alone. Standing noticeably apart from this trend are Georg Lukács and Martin Häckel who still reject the closing passage of Ahnung und Gegenwart as unsatisfactory because of the characters' choices. Lukács

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31. See Möbus, Der andere Eichendorff, p.135.

32. Versuche über Eichendorff, p.44.

33. Ibid, p.154.

sees none of the characters involved as finding a real place in life<sup>34</sup> while Häckel sees Friedrich's choice as reprehensible. In Häckel's view Friedrich's decision to enter the Church is simply a move towards "eine allgemeine, den tatsächlichen gesellschaftlichen Bedingungen entrückte Ebene geistiger Auseinandersetzung".<sup>35</sup> Similarly, Häckel feels bound to reject Das Schloß Dürande, for in his opinion Eichendorff does not present in this even "eine teilweise historisch richtige Darstellung".<sup>36</sup>

It seems that amongst all the various attitudes to the problematic closing passage of Ahnung und Gegenwart, Hans-Jürg Lüthi, in his assessment of it as dealing with the position of poetry in society, is at least presenting an interpretation which holds convincingly with the views that Eichendorff himself expressed.<sup>37</sup> Indeed, this issue was central to Eichendorff's whole way of life and as complex as that suggests. Among the poets of the Romantic era Eichendorff stands out as leading to all intents and purposes a relatively conventional life: happily married, with children, and diligent despite setbacks in his career as a civil servant. Yet at all times poetry was as important to him as his everyday work and he flatly rejected the title "Sonntagsdichter". Eichendorff regarded himself as both "Beamter und Dichter" and indeed it was to satisfy his needs as a poet that he was anxious to move to Berlin

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34. See Lukács, p.53.

35. See Häckel, p.XXIX.

36. Häckel, p.LII.

37. See Dichtung und Dichter bei Josef von Eichendorff, p.22.

in 1831, and to remain there in 1832. A possible return to Königsberg was seen by Eichendorff as fatal to his "literarische Existenz".<sup>38</sup> In Königsberg he would have lost the contact with others sharing similar literary interests which was vital to him. In talking of poetry in Die Geistliche Poesie in Deutschland, he explains this need as follows:

Scheinbar ein ganz nutzloses bloßes Luxuriren des menschlichen Geistes, ist es dennoch die eigentliche Lebensluft, in der wir Alle, gleichviel ob bewußt oder unbewußt, mehr oder minder gesund und kräftig athmen; ... und gäbe es Menschen, die gar keine Poesie in sich, oder die Poesie an die Altklugheit der Welt ausgetauscht hätten, so wären dieß eben nur kranke, defecte Leute. (HKA VIII,1,121)

A comparison of the approach by Lüthi with that of Schmidt in 1896 shows how far the understanding of Eichendorff's poetic aims has developed. In discussing Ahnung und Gegenwart Schmidt calmly states:

Diese Empörung gegen das zwecklose Spiel der Poesie ist der durchgehende Grundzug des Buches. 39

This view cannot, however, be reconciled with Eichendorff's own concept of the complementary nature of poetic and everyday activity.

The consideration that Lüthi gives to the poet's own theoretical and critical writings is due not merely to the nature of his book, for his own study owes its very existence to a new awakening of serious interest in the

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38. Letter to Johann Karl Heinrich Philipsborn, 5 May 1832, HKA XII,39.

39. Julian Schmidt, p.33.



poet himself. Since the centenary of his death and the publication in particular of the volume Eichendorff Heute edited by Paul Stöcklein, many prejudices have been swept aside. To start with the new critical interest has invalidated the formerly widespread idea of Eichendorff as "kindlich" and no more than a rather endearing "Jugenddichter". This idea can be seen in 1921 in Hilda Schulhof's introduction to the then new critical edition where she sees the three main pillars of Eichendorff's existence as "kindliche Einfalt, Heimatsgefühl und Glauben" (HKA I,1,XXXVI). The first of these was subsequently often exaggerated with some support from Kosch who, in the same volume, refers to the "kindliche Unbefangenheit seines Wesens" (HKA I,1,XI). This attitude was then taken a stage further by Korff who felt able to call Eichendorff the poet "der von allen der kindlichste gewesen ist".<sup>40</sup> Statements of this kind did Eichendorff's reputation amongst scholars and literati little good, however much they were intended as favourable judgements. Again it must be recognised that these characterisations have their roots in the works of the author himself. They arise from the apparent simplicity of his writing and what has repeatedly been referred to as the "unproblematic" nature of his style. Lukács emphasises this: "Die unproblematische Einfachheit ist ein Wesenszug dieser Lyrik",<sup>41</sup> although he does make the point that this view should not be relentlessly exaggerated. Egon Schwarz, however, in his generally informative and reliable introduction for the English speaking reader unfortunately does not qualify his opinion as carefully

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40. Korff, p.246.

41. Lukács, p.56.



as does Lukács. Schwarz states baldly:

Further contributing to his popularity  
is the easy comprehensibility of his  
poetic message. 42

Shortly after this Schwarz continues with reference to  
"Zwei Gesellen":

The meaning of these lines is obvious  
enough to need no lengthy commentary. 43

It is not easy to see the grounds for this opinion, particularly in the light of attempts by various eminent critics to analyse this very poem, which is regarded by many as central to Eichendorff's thinking - the first and most notable of these being the analysis by Seidlin.<sup>44</sup> The interpretation of Eichendorff's verse is not as straightforward as Schwarz may make it sound and the subtlety of the difficulties involved is illustrated by Korff in his discussion of "Auf eine Burg":

Aber das Gedicht dringt in uns ein, auch  
ohne daß wir es verstanden haben. Ich  
bin überzeugt, die wenigsten werden  
es verstanden haben. 45

For Korff the poem is a "Stimmungsbild" and he further draws attention to the paradoxical nature of its outer simplicity:

scheinbar unverständlich, ist es doch so  
verständlich, daß jeder es sofort erhört. 46

Much of Eichendorff's poetry can thus prove to be unexpectedly elusive. This is particularly so in the case of the

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42. Egon Schwarz, Joseph von Eichendorff, p.80.

43. Ibid, p.81.

44. See Seidlin, Versuche über Eichendorff, pp.161-92.

45. Korff, p.241.

46. Ibid, p.242.

simple four line stanza form and results largely from the apparent spontaneity of much of Eichendorff's writing. Häckel points to this quality in the autobiographical sketch Erlebtes:

Sie trägt allen Anschein einer ersten Niederschrift, ist aber schon so durchgeformt, daß sie in Andeutungen ahnen läßt, was nicht ausgesprochen werden soll. 47

Gillian Rodger also refers to this aspect of Eichendorff's work:

Few [Romantic poets] were completely successful in recreating with the effect of spontaneity the simple, rhythmic tones of traditional poetry, but one of those was undoubtedly Eichendorff, whose deceptively easy style radiates the serious candour of the folksong and bears witness to his love for the ancient genre. 48

Impressive progress towards penetrating the veil of simplicity and spontaneity has, however, now been made by Klaus-Dieter Krabiel in his Tradition und Bewegung (1973), which will be seen to have a considerable influence on the later part of this study, for he has shown that the careful and systematic analysis of Eichendorff's work is a fruitful exercise. Krabiel bases his approach to Eichendorff on the principles laid down by Manfred Bierwisch in his Strukturalismus, Geschichte, Probleme und Methoden (1966). Bierwisch talks of the microstructure of a text which Krabiel interprets and applies to Eichendorff as follows:

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47. Häckel, p.IX.

48. "The Lyric" in The Romantic Period in Germany, edited by Siegbert Praver, p.159.

Beide Strukturen, die vorgegebene linguistische und die vom Interpreten erst zu ermittelnde, jeweils individuelle literarische, sind im konkreten Text eine systematische funktionale Einheit, d.h. ein spezifischer Stil. 49

Thus there is a quite distinct rôle for the critic; it is his task to transmit the nature of the "Werk" in Iser's sense of an interaction between text and reader. By doing so through careful textual analysis Krabiel feels it is possible to gain an insight into the historical meaning of Eichendorff's work and that the absence of such an approach hitherto may account for the poet's present uncertain position.<sup>50</sup> A further and conclusive justification for Krabiel's approach which involves a detailed study of the poet's language can be found in the importance which the Romantics themselves attached to language. In this manner Krabiel takes into account the standards of Eichendorff's day and removes some of the inaccuracies of our own time which have grown up around his work. For example, Krabiel rejects the repeated use which has been made of words such as "Stimmungszauber" and "Gemüt" or "gemütvoll". At the very mention of Eichendorff's work such terms tend to be used almost automatically but Krabiel rightly discards them as "Begriffe von bezeichnender Ungenauigkeit und Verschwommenheit".<sup>51</sup> Krabiel further rejects these and similar terms as inadequate because they are classifications not of a linguistic but of a psychological nature. This study

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49. Krabiel, pp.12-13.

50. See Krabiel, p.14.

51. Krabiel, p.18.

by Krabiel should surely make it impossible in future to continue to underestimate the complexity of Eichendorff's work in the somewhat dismissive way which has so long been acceptable.

Krabiel has here continued logically along the paths opened up by leading scholars during the revival of interest in Eichendorff's work of the late fifties, exploring the unexpected complexity of his work which came to light through the volume Eichendorff Heute. In it Erich Hock emphasises this complexity:

Die Kunst Eichendorffs ist häufig verborgen  
hinter dem Anschein der Kunstlosigkeit. 52

Hermann Kunisch points similarly to the hidden depths of his work:

Wie Einfalt nicht Beschränktheit meint,  
so bedeutet die Einfachheit Eichendorffs  
nicht Schmalheit, Begrenztheit in die  
Weite und Tiefe. 53

The simplicity of Eichendorff's style had long misled people into classifying him as a "Jugenddichter". However much this may have been seen as a positive quality by some, it meant that for a long time the study of his work was virtually confined to the schoolroom and whole generations grew up with the idea that Eichendorff had written a harmless little book called Aus dem Leben eines Taugenichts and not much else. As early as 1879 O. Roquette wrote of the appeal that his work would have for the young:

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52. "Eichendorffs Dichtertum" in Eichendorff Heute  
edited by Paul Stöcklein, p.107.

53. "Freiheit und Bann - Heimat und Fremde", in  
Eichendorff Heute, p.131.

Es singt und klingt vorüber halb wie im Traum, dazwischen kecker Übermuth, wie sie jeder einmal in jungen Tagen hat an sich vorübergehen lassen, und wie die Jugend sie immer von Neuem genießt und durchwandert. 54

Korff called Eichendorff "vor allen Dingen der Dichter einer romantischen Jugend".<sup>55</sup> Similarly Lukács admits the lasting popularity of Aus dem Leben eines Taugenichts but qualifies this as being mainly amongst the young.<sup>56</sup> All such views have missed, as Möbus shows, Eichendorff's own understanding of youth and youthful ideals, as illustrated by Fortunato who asks his companions what has become of their own youthful ideals.<sup>57</sup> Eichendorff's own attitude is contained in all its complexity in the simple statement from Halle und Heidelberg: "die Jugend ist die Poesie des Lebens" (II, 1076). More explicitly, Eichendorff formulated the same idea as follows:

Die Jugend, sagt man, blicke die Welt anders an als andere vernünftige Leute, sehe im funkelnden Walde Diana vorübersprengen und aus den Strömen schöne Nixen wunderbar grüßend auftauchen. Ich aber bilde mir ein, aus jungen Philistern werden alte Philister, und wer dagegen einmal wahrhaft jung gewesen, der bleibt's zeitlebens. (II, 479)

Aus dem Leben eines Taugenichts has in fact been gravely mistreated as compulsory reading. Although this

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54. Geschichte der deutschen Dichtung, p.420.

55. Korff, p.246.

56. See Lukács, p.58, but compare this with the recent study by Carel ter Haar, Joseph von Eichendorff: Aus dem Leben eines Taugenichts, which, on the basis of painstaking research, shows the depth and seriousness of the work.

57. See Möbus, Der andere Eichendorff, p.123.

can be said of countless literary works that are oversimplified for examination purposes, few are presented as being so easily understood, when the various interpretations of the thematic content bear so little resemblance to each other. Seidlin refers to it as "das einfachste und wahrhaftigste Werk Eichendorffs".<sup>58</sup> Elsewhere in the same volume Richard Benz calls it "das aller Trauer und allem Zwist entthobene reinste Werk".<sup>59</sup> Such generalisations point in themselves to the advisability of avoiding any attempt to reduce the theme of this work to any single formula. Half a century before this, in 1900, R.M. Meyer experienced in his interpretation considerable difficulties in presenting the subject matter and its treatment in a light which he felt would be acceptable. He was faced with the work's lasting popularity - at that time the only one of Eichendorff's works to have achieved popularity - despite the patent improbability of the events it depicted. It seems possible that, as Lämmert says, a distorting emphasis was laid at that time on the idyllic "ewiger Sonntag" which seemed to exist in the world inhabited by the care-free Taugenichts as well as what was seen as the characteristic "Wanderstimmung" of Eichendorff's work.<sup>60</sup> People of all classes and in all walks of life turned to his work, "in Salons und auf den Landstraßen".<sup>61</sup> Meyer, aware of this, felt the need to make Aus dem Leben eines Taugenichts somehow more realistic and convincing. His ingenious

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58. Seidlin, "Eichendorffs symbolische Landschaft", in Eichendorff Heute, p.220.

59. "Eichendorff", in Eichendorff Heute, p.56.

60. See Lämmert, p.225.

61. Lämmert, p.235.

means of doing this was to remind his public that similar to certain female characters in this work, Kleist's sister Ulrike also on occasion wore men's clothing and that Wilhelm Waiblinger had himself translated this story into reality.<sup>62</sup> Having thus dealt with the development of the narrative, he characterises the theme as follows:

Die Sehnsucht der Zeit nach Ruhe und  
ästhetischer Kultur, nach Schönheit und  
Frieden - das vor allem ist die Wahrheit  
der Erzählung ... Die tiefste Wahrheit  
der Erzählung aber liegt in jener  
unvergänglichen Sehnsucht der Menschen-  
seele nach einem uns vom Himmel in den  
Schoß fallenden Glück. 63

These remarks are not only typical of the views commonly held around the turn of the century, but serve also to substantiate Iser's view of the changing rôle of the critic, in that it was his duty during most of the last century to show a work of art justifying its existence by being an "Organon der Wahrheit".<sup>64</sup> Twenty years later Hilda Schulhof saw the theme or "Leitmotiv" of Aus dem Leben eines Taugenichts as "die Sehnsucht aus der Gebundenheit nach der Freiheit" (HKA VIII,1,XXVIII). This view is undoubtedly governed by the prevailing atmosphere of the day and yet it can equally be seen to have its origins in the text itself. This cannot so easily be said, however, of Hans Eichner's view that

Eichendorff's Taugenichts proves himself

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62. See R.M. Meyer, Die deutsche Literatur des 19. Jahrhunderts, p.36.

63. Meyer, p.38.

64. Iser, p.25.



by turning down the rich peasant's daughter who falls in love with him in that story. 65

Möbus, who in his influential reappraisal of Eichendorff has led the way in several areas, interprets Aus dem Leben eines Taugenichts as an illustration of the temptation for man to fall prey to his work until it becomes an all-consuming activity and distinctly harmful as such. In this he successfully puts back into perspective the frequently quoted "ewiger Sonntag"<sup>im Gemüte</sup>.<sup>66</sup> There are few scenes during the narrative where characters are shown as occupied by work or the more material aspects of life, for Eichendorff was trying to reinstate the idea of a balance in the lives of ordinary people who had become increasingly subjected to a general "Verdinglichung".<sup>67</sup> In the same way Möbus attempts to maintain an equivalent balance in his own criticism. One final example of the varied critical approaches to this work is that adopted by Häckel, who sees the Romantic movement as a whole as anti-capitalist in outlook. In his opinion, Eichendorff shared this outlook and put it into practice in his writing:

Aus der Kritik an der Nivellierung des Menschen entstammt die Kritik am Kapitalismus. 68

This view, although valid in itself, does nevertheless make the assumption that Eichendorff was writing as a Romantic poet. Immediately this issue is touched upon,

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65. "The Novel", in The Romantic Period in Germany, edited by Siegbert Praver, p.76.

66. See Möbus, Der andere Eichendorff, p.126.

67. Josef Kunz, Eichendorff: Höhepunkt und Krise der Spätromantik, p.204, sees this as a major theme of Aus dem Leben eines Taugenichts as well as of Ahnung und Gegenwart.

68. Häckel, p.XXXVI.



the floodgates of the discussion on Eichendorff's position with regard to Romanticism are opened. The diversity of opinions expressed on this subject is daunting and the degree to which they both overlap and contradict each other makes it virtually impossible to unravel them with any real degree of success. In each case the opinion put forward depends on which area of the poet's work a particular critic has chosen to analyse. Kunz, for example, puts forward evidence of Eichendorff's affinity with Goethe in order to show his dissimilarity to other Romantic writers.<sup>69</sup> Seidlin also emphasises this dissimilarity:

Es ist das In-der-zeitlichen-Gegenwart-Sein und doch auch jenseits ihrer (und das ist im Grunde eine unromantische Haltung), das Verharren in der Spannung zwischen dem Darin und Darüber, die durchgehalten werden muß. 70

Indeed, later on in the same work Seidlin sees Eichendorff as in advance of his contemporaries:

Gerade diese Konzeption der Geschichte als eines Zwischenreiches, einer ständigen Erwartung dessen was im Kommen ist, macht Eichendorff so viel mehr der Zukunft zugewandt, so viel „fortschrittlicher“ als viele seiner romantischen Zeitgenossen. 71

Lüthi, on the other hand, comes to the opposite conclusion. With reference to Eichendorff's own classification of the medieval crusades as Romantic, Lüthi comments:

Der Begriff dieser romantisch-christlichen Dichtung, welche Eichendorff im zweiten

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69. See Kunz, p.213.

70. Seidlin, Versuche über Eichendorff, pp.107-08.

71. Ibid, p.157.

Teil seiner Literaturgeschichte sehr ausführlich darstellt, fällt zusammen mit seinem allgemeinen Dichtungsbegriff, der sich jetzt schon als ausgesprochen romantisch erweist. 72

Judith Purver also draws extensively in her study on Eichendorff's own critical writings, which she sees as representing opinions held consistently by him over thirty years. Judith Purver has taken the most sensible course in her approach: rather than attempting to join one camp or another - which effort is inevitably futile - she considers Eichendorff's work in the context of contemporary thought and convincingly demonstrates in this Eichendorff's firm allegiance to the theories of Friedrich Schlegel.<sup>73</sup> In addition to this, she points out that Eichendorff himself distinguished between two very different kinds of Romanticism, that is between "die um das Jahr 1796 künstlich gemachte ... Romantik" and an ancient kind which arose from a human need for religion".<sup>74</sup> This distinction can be seen to lie at the root of the poet's own apparently ambivalent attitude to Romanticism, which has led to so much discussion of the subject. In what might itself be seen as a nineteenth century Romantic manner, he managed to maintain a position both in and above Romanticism. Lämmert adds to this the fact that, in his view, Eichendorff actually made Romanticism more palatable to the

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72. Lüthi, p.13.

73. To be referred to hereafter without forename or initials simply as Schlegel, as distinct from his brother August Wilhelm whose initials will always be given.

74. "A Study of Structural Techniques in the Novels of Joseph von Eichendorff", p.26.

general public by his attitude:

indem er die existentielle Bewegtheit  
der romantischen Dichtergeneration so  
genau und zugleich so distanzierend in  
Sprache faßte, hat er sie praktikabel  
gemacht für unzählige Spätere, die  
ihren Kitzel ohne ihre Gefahr auskosten,  
ihren Reiz ohne ihre Bedrohlichkeit  
genießen wollten. 75

All these views are based on theory as well as on  
the author's own critical writings and rightly so.  
Nevertheless, it remains the case that many readers,  
unencumbered by an awareness of contemporary theories of  
the novel and related subjects, frequently still share  
Lüthi's closing sentiment: "und so ist sein Werk wohl  
die reinste Blüte am hohen schlanken Baum der Romantik".<sup>76</sup>  
Can it simply be that this is what so many have been taught  
to believe of him? Again, however, this opinion must be  
an off-shoot of the text itself and in this connection  
Helmut Koopmann has drawn attention to the fact that by  
force of circumstances Eichendorff's own childhood fitted  
in all respects what was later accepted as being typically  
Romantic: "Diese Kindheit ist erlebte Romantik".<sup>77</sup> The  
importance of Eichendorff's childhood experiences and his  
memories of that time cannot be too strongly emphasised.  
This too must be seen in conjunction with the later  
irretrievable loss of the family estates, which gave an  
added poignancy to the memories of an idyllic childhood.

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75. Lämmert, p.228.

76. Lüthi, p.292.

77. "Joseph von Eichendorff" in Deutsche Dichter der  
Romantik, edited by Benno von Wiese, p.423.

In Eichendorff's work this takes the form of "Wissen um die Endlichkeit der unendlichen romantischen Landschaft".<sup>78</sup> As Eichendorff himself says in Dichter und ihre Gesellen: "Keinen Dichter noch ließ seine Heimat los"<sup>(II,634)</sup>. These factors indicate, to a certain extent at least, how Eichendorff with the somewhat ambivalent attitude to Romanticism of his theoretical and critical works could yet appear to be "more Romantic" in his creative output than almost any other author. His portrayal of castles, gardens, wooded landscapes and the life that unfolds there was based on what had been for Eichendorff his earliest experiences of reality.

The externals of such an existence may appear to be idyllic but there has been growing recognition that the life which Eichendorff led and at times portrayed through characters in his creative works was in many ways far from idyllic. Wolfgang Mauser draws attention to the disappointment that Eichendorff suffered during his career as a civil servant and indeed sees this as the reason for the halt in his creative writing in the 1840's:

Die innere Verbitterung aber, mit der  
der Dichter auf Grund vielfacher harter  
Benachteiligungen aus dem Dienst  
geschieden war, und seine zerrüttete  
Gesundheit, über die er Klagen führte,  
ließen wohl kaum die Kraft und den  
Schwung zu größeren dichterischen  
Schöpfungen aufkommen. (HKA VIII,1,XXXII)

Koopmann also mentions this disappointment, but as one which Eichendorff was able to treat with some humour in

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78. Koopmann, p.425.

his autobiographical sketch Unstern,<sup>79</sup> noting that it would be easy but absolutely wrong to mistake his creative writing in this light as a type of escapism. Indeed, this was a view which was widespread during the last century and can be seen in the judgment of O. Roquette, who almost regretfully remarks that many of Eichendorff's works are

getränkt vom romantischen Wesen und schwimmen, trotz mancher Schönheiten, in der trüben Flut der Schule der Vergessenheit entgegen. 80

Siegbert Prawer, on the other hand, presents Eichendorff as an author who faced the harsher realities of his existence with courage:

Even Eichendorff, a Roman Catholic poet whose deep and ultimately unshakeable faith all his works attest, depicts unequivocally the terrors, lures and doubts that had to be overcome. 81

As Elisabeth Stopp demonstrates, these terrors were in fact considerable, for Eichendorff was above all deeply shaken by the death of his daughter Anna, from which he never fully recovered and which fostered in him a longing for his own death and final return to the real home of Man.<sup>82</sup>

In this survey of some aspects of changing critical attitudes to the works of Eichendorff, it has been my intention to show how a much clearer understanding of the

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79. See Koopmann, p.420.

80. Roquette, p.420.

81. The Romantic Period in Germany, p.8.

82. See Stopp, p.85.

poet's work has only comparatively recently been reached. The broad outlines of his personality and poetic aims have been considerably clarified in recent years; a process which owes its main inspiration to the volume Eichendorff Heute, and in this respect to Paul Stöcklein in particular. It is the last point made by Elisabeth Stopp which leads directly into the main part of this study. In considering the change in attitude visible in Eichendorff's works after his daughter's death, she shows that Eichendorff's lyrics are like a "sensitive instrument" registering change whilst his novels and prose works may not appear to do so.<sup>83</sup> This assertion is borne out by Eichendorff's own words in his Geschichte der poetischen Literatur Deutschlands:

[...]  
Die Lyrik [ist] wesentlich die Poesie der  
Gegenwart, und folglich unruhig und  
wandelbar wie diese; von den Wellen der  
Zeit erweckt und getragen. (HKA IX, 66)

Elisabeth Stopp holds that a chronological arrangement of his poems, ignoring his own cycles for the purposes of the poetry collections, would demonstrate this clearly. It is intended in the main part of this work therefore to follow this suggestion in an examination of the verse which appears in the prose works, to establish its function and to trace through it Eichendorff's own progress. The value of a chronological examination of the verse in the prose works lies above all in the fact that Eichendorff's subtly altered treatment of the verse in the later prose works - particularly in Dichter und ihre Gesellen as opposed

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83. Stopp, p.87.

to Ahnung und Gegenwart - throws into relief its function and importance in the earlier works.<sup>84</sup>

The subject of the inclusion by Eichendorff of verse in his prose works has never been considered in any depth by his critics. Paul Neuburger in his study Die Verseinlage in der Prosadichtung der Romantik (1924) discusses the history of the inclusion of verse in prose works and devotes one chapter to Eichendorff. A fairly superficial survey of Eichendorff's work leads him, however, merely to the conclusion that the verse in his prose works is rather artificially inserted and bears no real relation to the text as a whole. Neuburger dismisses the connection between the verse and the prose rather lightly:

Der Zusammenhang besteht nur in der Stimmung, die sie in vollen Tönen erklingen lassen sollen. 85

Further to this Neuburger comments dismissively on the amount of verse included by Eichendorff in his prose narratives:

Den Genießenden mag die Schönheit von Eichendorffs Liedern versöhnen, historische Betrachtung sieht die Unart der Romantik, ihr unmotiviertes Häufen, aufs neue übertrieben und erkennt in der Einhaltung der formalen Grenzen zwischen Verseinlage und Umgebung nicht allein die strengere Artung des Künstlers,

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84. The existence of a change in the manner of Eichendorff's inclusion of verse in the prose works is as yet undocumented. However, Hans Eichner in the most recent issue of Aurora hints strongly at this as a likelihood; "Zur Integration der Gedichte in Eichendorffs erzählender Prosa", p.19.

85. Neuburger, p.300.



sondern auch die ihrem Ende sich  
zuneigende Epoche. 86

Neuburger's view of the position of the verse in the prose works is unequivocally negative, even giving an impression of considered fairness by an apparent admission to the beauty of the verse. In addition his opinion gains strength from the scholarly thoroughness of his historical introduction. His view has consequently been most influential. This influence can be seen both in the fact that the subject has received such sparse attention from later scholars and equally in the mention of Neuburger's work wherever the subject is touched upon. This same influence is seen further in the clear echoes of Neuburger's opinions in the work of some later critics. Typical of this is the statement by G.T. Hughes:

In general, Eichendorff's lyrics stand isolated in their context, with very little psychological motivation for their occurrence; there is perhaps slightly more in <sup>the</sup> Taugenichts in that the hero often sings for some particular purpose, but this is a marginal distinction. Their purpose, here as elsewhere, is to epitomise the mood and to achieve a concentration of meaning and experience. Their success in doing this depends on Eichendorff's superiority as a lyricist to such models as Tieck and Arnim. 87

Hughes is closely following Neuburger's approach here even to the extent of similarly mitigating his statement by simultaneously pointing towards the value of the verse as lyric poetry. Later in the same work, however, he

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86. Neuburger, p.306.

87. Eichendorff: Aus dem Leben eines Taugenichts, p.33.

actually takes Neuburger's view a stage further when he refers to Eichendorff's inclusion of verse as "mechanical and artificial";<sup>88</sup> a statement which must surely be at variance with what Hughes himself refers to as "the high seriousness of the poet Eichendorff".<sup>89</sup> The real weakness in Hughes' argument is, however, simply the fact that his study is concerned solely with Aus dem Leben eines Taugenichts and from this he is making generalisations about Eichendorff's use of verse, which take no account of the significant use of verse in his two major novels in particular.

Where, however, serious consideration has been given to aspects of Eichendorff's use of verse in prose works or to individual songs and poems within the context of a prose narrative several eminent critics have come to conclusions which clearly show the superficiality of Neuburger's initial appraisal of the subject. Both Kunz and Seidlin, for example, see the verse as having a particular function beyond that of mood creation within the overall narrative structure. For Kunz the verse represents the "Moment der Getragenheit" in Eichendorff's work, pointing towards a unity of "Seele und Kosmos".<sup>90</sup> Seidlin sees the verse - even more than Kunz does - as completely integrated in the overall structure:

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88. Hughes, p.37.

89. Ibid., p.61.

90. See Kunz, pp.242-44. Kunz illustrates the latter point by means of Gabriele's "Gut' Nacht, mein Vater und Mutter" from Das Schloß Dürande (II,815).

die schönsten Eichendorffschen Gedichte haben ihren Platz in seinen Prosawerken, ohne daß sich im einzelnen entscheiden ließe, ob das Lied mit der Erzählung geboren oder erst nachträglich in den Erzähltext eingefügt wurde. 91

Seidlin then shows by analysing the poem known as "Der alte Garten" as it occurs in Die Entführung how this integration or intertwining of verse and prose here highlights the question of the existence of various time levels as a theme in Eichendorff's work.<sup>92</sup>

That Neuburger's view of 1924 is now finally out of date has been conclusively shown by Hans Eichner in his recent article (published January 1982) on the verse in Eichendorff's prose works. Here Eichner boldly states:

Kein anderer deutscher Dichter hat das Problem der Mischung und Verschmelzung von Erzählung und Gesang auf so überzeugende Weise gelöst, wie Eichendorff. 93

In his introductory remarks to this article Eichner stresses that the subject has never been adequately dealt with; indeed, more often than not simply ignored.<sup>94</sup> Eichner himself restricts his own investigations to certain aspects of the verse as it appears in Ahnung und Gegenwart, Das

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91. Seidlin, Versuche über Eichendorff, p.74.

92. Ibid., pp.74-98; p.82 on time-levels in particular. The tacit rejection of Neuburger's view implied in the findings of both Kunz and Seidlin has recently been expressed more openly by Meino Naumann, Fabula Docet, p.97, who criticises above all its vagueness: "er erklärt nichts, sondern ersetzt eine Unbekannte durch eine andere".

93. Eichner, "Zur Integration der Gedichte", p.19.

94. Ibid., p.7. See also Eichner, "The Novel", p.76, where he had already stated that it is "foolish" to ignore the songs and poems in Eichendorff's prose works.

Marmorbild and Eine Meerfahrt, but even within this limited framework is able to indicate some important functions of the verse in the prose works. The most striking of these is Eichendorff's use of verse in the portrayal of character; Eichner touches on the subject with particular reference to Friedrich, Leontin and Romana in Ahnung und Gegenwart. In fact Neuburger himself points to the connection of character and verse but only with respect to the work of Cervantes.<sup>95</sup> Bearing in mind therefore the unfailing admiration which Eichendorff expressed for the work of Cervantes, it is not surprising that a more detailed examination of the verse in Eichendorff's prose works should also show it to have a close link with the portrayal of character.

Other critics too have drawn attention to this function of the verse. After all it is not without significance that virtually all of the main characters do in fact sing at some point.<sup>96</sup> Horst Rüdiger, accepting the connection of verse and character sees it primarily as a means for the recognition of character:

In der romantischen Erzählung sind es Wort, Ton und Stimme, welche das Erkennen ermöglichen: beseelte Äußerungen des Leibes also, die - wie in der Emmaus-Geschichte - dem Ursprung und Wesen nach unmittelbar zur Person gehören, nicht durch sekundäre Einwirkung sie kennzeichnen. Offenbar deutet das Lied abkürzend auf den Menschen selbst. 97

This in itself gives the verse an important function

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95. Neuburger, p.47.

96. See Franz Faßbinder, Eichendorffs Lyrik, p.125.

97. "Zu Eichendorffs lyrischem Stil", in Eichendorff Heute, edited by Paul Stöcklein, p.205.

because the question of the recognition of characters both by other characters and by the reader himself is a major feature of much of Eichendorff's work. In both Ahnung und Gegenwart and Dichter und ihre Gesellen where confusion and complication abound, the central mystery is one of identity<sup>98</sup> as also in the shorter prose works.

Ursula Wendler also brings out the strong connection between the characters and their songs and poems. In the parallel that she draws between the songs in Eichendorff's prose works and operatic arias, however, she sees song not only as an expression of the intrinsic nature of a character, but also of his or her reaction in a given situation to the events around him: song gives "sinnlich erfahrbare Gestalt" to an individual's inner qualities:

Das Singen und Musizieren der Figuren in der Dichtung Eichendorffs [wird] zu einer für ihr Verständnis notwendigen Verlautbarung ihres Wesens. 99

Thus Wendler shows that through song we can apprehend the "innere Situation einer Figur",<sup>100</sup> that is, either through their own songs but also through the songs of others:

Die Darstellung des inneren Zustandes einer Figur kann also auch im Lied eines anderen erfolgen. 101

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98. See Purver, p.57.

99. Eichendorff und das musikalische Theater: Untersuchungen zum Erzählwerk, p.29. Compare Bernd Anton, Romantisches Parodieren: Eine spezifische Erzählform der deutschen Romantik, p.186, who broadly agrees with this view but sees the expression through song as primarily emotional and conscious on the part of the character: an approach not in keeping with my own findings that Eichendorff uses verse as both conscious and subconscious expression for characters. See pp. 150-67 on Friedrich's song "Grüß' euch aus Herzensgrund".

100. Wendler, p.115.

101. Ibid., p.120.

Wendler's observations on the rôle of verse in the prose works are interesting and carry conviction but do not go into any depth for she devotes only one brief chapter, "Die Musik des Menschen" (pp.28-37 in her study) to the subject and in this she limits herself strictly to the similarities of Eichendorff's use of verse in his prose narratives to the use of arias in the musical theatre of the day, in particular by Mozart.

Something of the complexity of the relationship of song and character can be seen in the ambivalent manner in which Egon Schwarz refers to the existence of a connection between the two, when he mentions the verse included by Eichendorff in his prose works:

It is a well known and revealing fact that many of these poems are lyrical master-pieces which lead an independent existence in German literary history ... But while these poems are largely adapted, in thought and mood, to the occasions out of which they arise, they are but an uncertain guide to an understanding of character. 102

The somewhat negative tone of this statement serves unfortunately only to obscure the issue. To call the poems "an uncertain guide" does not bring out clearly the fact that they can be a guide, however complex, to an understanding of character and indeed Schwarz himself relies at least on Romana's "Weit in einem Walde droben" (II,135; known as "Die wunderliche Prinzessin") as a guide to her character:

On the basis of her great poem, one can

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102. Schwarz, p.39.



recognise in Romana an indomitable life force, a natural force of phantasy that is destined to come to a tragic end. 103

Schwarz thus accepts by implication that songs and poems are a possible if not necessarily automatic guide to an understanding of character without specifying in what sense there is a degree of uncertainty or complexity involved. Meino Naumann takes up the same question as to the reliability of the verse in the prose works, but, by examining the verse in more detail than Schwarz does, is able to throw some light on the complexity of the issue. Naumann comes in fact to the conclusion that the verse in the prose works falls roughly into two contrasted styles: that of the folksong and that of the more overtly sophisticated type, such as the sonnet.<sup>104</sup> However, having made this distinction, Naumann is then prepared to commit himself much more firmly than Schwarz on the reliability of the verse in general:

Ob aber volksliedhaft oder artifiziell:  
die Gedichte sagen stets die Wahrheit,  
wenn auch die Verfasser, Sprecher oder  
Sänger zuweilen geheim bleiben oder ihre  
Identität verbergen (wie z.B. Romana oder  
Erwine). Nur weil alle Gedichte an der  
(höheren) Wahrheit teilhaben, sind die  
vorne erwähnten erzähltechnischen Funk-  
tionen der Verseinlagen - etwa als Vor-  
und Rückdeutung oder als Erkennungs- oder  
Wiedererkennungszeichen - überhaupt  
möglich. 105

Making an equally firm commitment in this matter is Joachim

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103. Schwarz, p.49.

104. See Naumann, p.102, who is using categories based on Eichendorff's own concept of the folksong and of more sophisticated forms.

105. Naumann, p.103.



Müller in his examination of the songs in Die Entführung:

Es [das Lied] ist weit entfernt von bloßer Stimmungsmalerei, es ist mittelbare Selbstdarstellung der Erzählfigur. Darin liegt vor allem seine wichtige Funktion in der Handlung, zugleich aber auch die aufschließende Bedeutung, die es als lyrische Aussage besitzt. 106

In this last statement it is again evident how far recent research has moved away from the original position taken up by Neuburger. The verse in the prose works is no longer seen as an isolated element best suited to the portrayal of mood and atmosphere. Instead it is acknowledged to have a particular function within the narrative structure. That part of this function is closely connected with the portrayal of character is in keeping with the importance of the theme of identity which runs through all of Eichendorff's prose works and this study sets out in part to show that this connection is worthy of more than the passing mention it has so far received in intuitive but largely unsubstantiated asides. The connection is a close one and through it the verse occupies a central position in the prose works because, as Seidlin shows, the obscuring of identity is by no means a mere love of mystification on Eichendorff's part: by setting up and solving countless mysteries Eichendorff seeks continually to recreate one basic idea at the heart of his creative activity:

daß jede Gegenwärtigkeit, jedes Jetzt

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106. "Das Gedicht in Eichendorffs Erzählung, 'Die Entführung'", p.178.

ein Dann erfordert, in dem es sich erst vollenden kann, daß alles Vergangene und Durchlebte noch einmal vorüberwandeln muß, um sein wahres, sein höheres Gesicht zu offenbaren. 107

The verse in the prose works not only serves to unravel some of the confusion of the narrative structure,<sup>108</sup> but stands itself in contrast to that confusion.<sup>109</sup> Whether or not one sees the lyrics as having an illusion of general relevance<sup>110</sup> there is no doubt that they stand out strongly against a background of symbol and uncertainty. The poems and songs are clearly defined entities<sup>111</sup> to which the reader can react on two levels at once. He can respond to their artistic merit which so many critics have stressed as well as to their rôle within the narrative - and this study aims to show that in their resulting importance for the reader, the poems and songs again move into a central position sustaining the reader's involvement both emotional and intellectual through the frequently unlikely turmoil of the narrative.

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107. Seidlin, Versuche über Eichendorff, pp.118-19.

108. On occasions it can be taken as an explanation of limited prose passages, see Müller, p.189, and Wilhelm Emrich, "Eichendorff. Skizze einer Ästhetik der Geschichte", p.20.

109. See Eichner, "Zur Integration der Gedichte", p.11.

110. See Theodor W. Adorno, "Zum Gedächtnis Eichendorffs", p.73, as well as Naumann, p.99, who sees song as lending "allgemeine Geltung" to events in the narrative.

111. This is not altered by the fact that, as Klaus-Dieter Krabiel points out, Eichendorff's verse and prose share a largely common vocabulary and imagery, Tradition und Bewegung, p.14.

## CHAPTER I

### "LYRIK" AND "POESIE" AS UNDERSTOOD BY EICHENDORFF

The first problem involved in a study of the verse in the prose works has already presented itself encapsulated in Eichendorff's own words: "so ist die Lyrik ... wesentlich die Poesie der Gegenwart" (HKA IX,66). In order to attempt an appreciation of the function of the verse, it is necessary to unravel as far as possible the terminology involved. The terminology used both by Eichendorff and by those whose influence is most evident in his works can in itself throw much light on the verse. The fact that a problem does exist is brought out by the very title of the work in which the above statement is found, that is, in his Geschichte der poetischen Literatur Deutschlands (1857) which Eichendorff had originally planned to call Die Poesie der Deutschen.<sup>1</sup> From the scope of this work it is immediately clear that Eichendorff does not restrict the term "Poesie" to any specific form. Thus, although verse may be understood to be "Poesie der Gegenwart", it can by no means be equated with "Poesie" or taken automatically to be "poetisch". Although Eichendorff's own use of the terms can create confusion, the importance to him of "Poesie" in all its manifestations is nevertheless unmistakable. In examining the verse in

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1. See Wolfram Mauser, Introduction to HKA IX, pp.VIf.

his prose works closely and in chronological order, as well as drawing on his own critical writings and letters, it is intended to clarify Eichendorff's view of "Poesie" and to show the course of his attitude over the years to "Poesie" as registered in the verse and his treatment of it.

"Poesie" and its function was of prime importance in the literary circles of early nineteenth century Austria and Germany led by Schlegel. Eichendorff and his brother Wilhelm probably first met Schlegel early in 1811.<sup>2</sup> The influence which Schlegel exerted over Eichendorff largely through his Vienna lectures of 1812 and his Gespräch über die Poesie should not be underestimated.<sup>3</sup> "Poesie" in Schlegel's words contains all the mysteries of both the arts and the sciences; "Poesie" is at the centre of everything:

Von da ist alles ausgegangen, und dahin  
muß alles zurückfließen. In einem  
idealischen Zustand der Menschheit würde  
es nur Poesie geben; nämlich die Künste  
und Wissenschaften sind alsdann noch  
eins. (KA II, 324)

Here Schlegel, rather than narrowing down the application of "Poesie", opens it up to include the most contrasted areas of human endeavour. This outlook is further emphasised in the following words:

Jede Kunst und jede Wissenschaft, die  
durch die Rede wirkt, wenn sie als  
Kunst um ihrer selbst willen geübt

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2. See Wolfgang Frühwald, Eichendorff Chronik, p.53.
  3. See Purver, Chapter I, pp.9-40 where she deals with the theory of the novel in the German Romantic movement, documenting precisely the profound influence of Schlegel on Eichendorff's thinking.

wird, und wenn sie den höchsten Gipfel  
erreicht, erscheint als Poesie. (KA II, 304)

From this statement it is evident at least that in Schlegel's view the correct intention and a certain degree of achievement are necessary pre-requisites for a piece of work to be worthy of the term "Poesie", and yet there is a breadth of application here which makes definition almost impossible. In his Von der Idee der Schönheit<sup>4</sup> Adam Müller draws attention to this approach by Schlegel. Müller is discussing here the underlying thread of beauty "in dem ewigen Tanz aller Naturen":

Daß nun derjenige, welcher diesen heiligen Tanz zuerst und vornehmlich in den Worten oder in der Poesie erkannt hat, z.B. Friedrich Schlegel, daß ein solcher auf alle reizenden Erscheinungen der Welt, auf alle andere unendlichen Formen, unter denen der Mensch immer wieder diesen Tanz wahrnimmt, immer wieder den Begriff der Poesie überträgt und von der Poesie des Lebens, der Liebe, der Jugend, der Natur u.s.f. spricht - daß er die Erinnerung an seine erste Liebe nicht und nirgends vergessen kann, ist natürlich und schön. (M II, 66)

Müller goes on, however, to chide the individual to whom it appears "als bewege sich die ganze Welt um seine Lieblingsidee, der ganze Himmel um sein Lieblingsgestirn" (M II, 66-67). He complains of those who broadened and elevated the idea of "Poesie" until they could see only a "Weltidee der Poesie" (M II, 67). Eichendorff first met Adam Müller in 1810 and remained in friendly contact with

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4. In his Geschichte der poetischen Literatur Deutschlands Eichendorff talks of Adam Müller with the greatest respect and admiration; of the "Tiefe und Umfang seines ganzen Unternehmens:... eine wissenschaftliche Darstellung des Staats nämlich in seinem ewigen Bunde mit Religion, Poesie und Leben" (HKA IX, 327) - as it were the "scientific" equivalent to Eichendorff's own literary aspirations (see HKA IX, 98).

him until his death in 1829, and beyond that with his family. It was in Müller's house that Eichendorff was able to participate in literary discussions with Loeben, Achim von Arnim and Schlegel as well as Müller himself, with whom he records a "herrliches Gespräch" in his diary for 19th August 1811.<sup>5</sup> Eichendorff, too, saw Schlegel as having taken Romantic theory and ideas further than was practicable, but continues:

Als er [Schlegel], bei ihren extremen  
Consequenzen angelangt, ... war<sup>er</sup>es auch,  
der, noch einmal alles Große und  
Wahre in ihr streng zusammenfassend, sie  
zu ihrem Ursprung wieder zurückführte. (HKA IX,321)

Romanticism, as propounded by Schlegel, is seen by Eichendorff as having a function to fulfil not in isolation as a purely literary aim but within society itself and, moreover, in conjunction with the Church. Schlegel's "Poesie" is seen in this light by Eichendorff:

Die Poesie versenkt er [Schlegel] in die  
religiöse Tiefe des Gemüths. (HKA IX,322)

This statement goes right to the heart of Eichendorff's own concept of "Poesie". It may be an oversimplification to see it, in Mauser's words, as "das Christliche schlechthin" (HKA IX,p.VI) - since Eichendorff himself found it necessary to distinguish "die wahre Poesie" from other manifestations - nevertheless "das Christliche" for Eichendorff is of overriding importance. He was very much aware of what he saw as the eternal "Bund von Religion und Poesie" (HKA IX,98) and in his view religion

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5. See Frühwald, Eichendorff Chronik, p.55.

and religious feeling derive from man's awareness of the shortcomings of earthly existence. Religion will pervade all types of activity, but

am entschiedensten in der Poesie, deren Aufgabe, wenngleich auf anderem Gebiet und mit anderen Mitteln, offenbar mit jenem Grundwesen der Religion zusammenfällt, also in ihrem Kern selbst religiös ist. (HKA IX,20)

Furthermore, the two elements affect each other: "Alle Revolutionen der Poesie sind durch die Religion gemacht worden" (HKA IX,21). Already it is clear from this that religion and "Poesie" are by no means to be seen as isolated from one another, but instead as interdependent and, more importantly, with a joint rôle to fulfil in society. The ways and means open to each may differ considerably but their function remains the same: "das Höhere andeuten und erstreben" (HKA IX,200). Here Eichendorff clearly shows the influence of Schlegel, who spoke in his Vienna lectures in similar terms of the poet's duty, which is to show in everyday events "eine höhere Bedeutung und einen tiefern Sinn" (KA VI,276).

In Eichendorff's view religion and "Poesie" are inextricably bound up with one another and yet the presence of one element does not guarantee that of the other. In his remarks on Opitz, Eichendorff gives an example of religion without "Poesie":

Der Verstand kann ordnen, aber nicht dichten, und die bloße Moral ist kein poetischer Stoff. Es bleibt sonach von aller Poesie nichts als die Form. (HKA IX,153)

Although Opitz was successful in Eichendorff's view



as a "Vermittler" and in many ways helped towards a revival of poetry in Germany, nevertheless, his poetry never rose above what Eichendorff saw as a form of diplomacy: "künstlich, tendenziös, conventionell und geziert" (HKA IX,154). This, then, is the result of "Poesie" which has been constructed without a solid basis of religious feeling. Similarly, Eichendorff sees the poet Johann Christian Günther as lacking in religious awareness:

Günther ist ein abschreckendes Bild jener  
rathlosen Poesie, die ihren rechten  
religiösen Mittelpunkt verloren. (HKA IX,161)

Werner, on the other hand, recognised religion as the "eigentliche Bedeutung" of Romanticism, in Eichendorff's assessment. He sees Werner as being aware of the inadequacy of the presentation of "Moral" alone and allows Werner to speak for himself:

schreibt er 1802 an seine Freunde -  
Kunst und Religion -/sollen, meiner  
Meinung nach, das Herz, wie ein Gefäß,  
durch Anschauen des Schönen und des  
Universums, nur reinigen, so weit,  
daß es für die höheren Wahrheiten der  
Moral empfänglich ist; nicht dem  
Herzen diese Wahrheiten selbst ein-  
trichtern. - Nun sind aber die  
Herzen der Alltagsmenschen kalt; sie  
müssen also durch Bilder des Über-  
sinnlichen erst entflammt werden, ...  
ehe die reine Milch der Moral in sie  
gegossen werden kann. (HKA IX,355)

These examples serve to illustrate Eichendorff's firmly held view that in "Poesie" there must be a careful balance of religious and poetic elements. Schlegel, too, sees the two elements as inextricably bound up in each other:

Und ist nicht dieser milde Widerschein

der Gottheit im Menschen die eigentliche Seele, der zündende Funken aller Poesie? (KA II,318)

Eichendorff, in his concluding remarks to "Die Neuere Romantik", once again emphasises the ideal of the close interconnection of religion and poetry:

Nur in der wohlverstandenen, innigen Eintracht von Poesie und Religion also ist für Beide Heil; denn die wahre Poesie ist durchaus religiös, und die Religion poetisch, und eben diese geheimnißvolle Doppelnatur Beider darzustellen, war die große Aufgabe der Romantik. (HKA IX,466)

"Poesie" without religion becomes nothing but an empty shell. This was the situation which Eichendorff sees as prevailing in the Middle Ages, with what he considered their over-emphasis on crafts and their execution. The citizens of that period viewed their materials as the end rather than the means:

gleichwie sie ja auch in der Kunst nun die handwerksmäßigen Reimtabulaturen ihres Meistergesanges für Poesie nahmen. (II,1041)

Their verses are, however, without "den beseelenden Geist" (II,1041), so they cannot achieve the status of "Poesie". The same lack of religious feeling is to be found, in Eichendorff's opinion, in the socially superior "Sprachgesellschaften" whose work was similarly reduced to "bloße Form".<sup>6</sup> The undue emphasis which he perceived in the poetry of the Middle Ages was not in his opinion, however, to be rectified by an equally extreme use of the imagination either. In Eichendorff's view, Herder, attempting to

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6. See HKA IX,141.



replace religion with art,<sup>7</sup> fell into this temptation, with the result that his poetry became

weniger Sache der Erkenntniß, als der Phantasie, mehr eine <sup>poetische</sup> Mythologie der Religion, als ein tieferes Eindringen in die ewigen Grundlagen dieser Mythologie. (HKA IX, 211f)

In Ahnung und Gegenwart, the dangers of an undue emphasis on "Phantasie" are expressed by Friedrich, whose sentiments often echo those of Eichendorff:

Wer die Religion ... bloß mit der Phantasie in ihren einzelnen Schönheiten willkürlich zusammen-rafft, der wird ebenso gern an den griechischen Olymp glauben, als an das Christentum. (II, 141)

In his Geschichte der poetischen Literatur Deutschlands, Eichendorff gives repeated examples of poets who have allowed an imbalance to develop within their work. Furthermore, the internal balance always sought by Eichendorff is nothing less than a reflection of the external balance which should exist between poetry and life.

Thus, in Eichendorff's view "Poesie", to be worthy of the name, must be firmly anchored in religion as its essential ingredient and in turn must reveal religion as its own foundation.

Eichendorff's deep concern with the religious content of literature is not merely the expression of an overriding personal preference, nor is it simply the result of his being a devout Catholic throughout his life. It stems rather from his belief that the nation had reached

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7. See HKA IX, 210.

a low point in its history and that there was a desperate need for spiritual revival on a national scale. All those who influenced Eichendorff most directly expressed themselves forcefully and repeatedly on this matter. Foremost among these influences on the young Eichendorff was Joseph Görres. Together with his brother Wilhelm, Eichendorff first attended a lecture given by Görres in 1808 at the university of Heidelberg.<sup>8</sup> The two brothers were so overwhelmed by their teacher that friends teased them as "Görres-Jünger".<sup>9</sup> Something of the power of Görres' ideas and rhetoric, which so moved the young men, can still be seen in this description by Görres of what he saw as the lamentable state of the nation. He talks of the relief of those who turn for solace to Hölderlin's Hyperion:

Wer je entrüstet war in seinem innersten Herzen über die Schlechtigkeit des Jahrhunderts, und die Verworfenheit der gezähmten und dressierten Menschen-Natur; wer verwundet sich fühlte von der tiefen Versunkenheit, in der die Abkömmlinge der Götter unter den Thieren des Feldes herumweiden, und das Antlitz immer und immer gegen die Erde gewendet, sich ihre nothdürftige Nahrung aus ihr herausraufen; wer je sein Gemüth gedrückt und gepreßt fühlte von der unbegreiflichen Verworrenheit, in der das Geschlecht tageblind herumtaumelt, und von seiner eigenen brutalen Verkehrtheit aufgeregt, von dem dampfenden Athem eines zornigen Schicksals ergriffen, umhergeschleudert wird ... wie die Verdammten in Dantes Hölle; ... der wird in Hyperion einen Bruder grüßen. (G III,98-99)

Achim von Arnim, whom Görres himself held in highest

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8. See Frühwald, p.39.

9. Ibid., p.45. Evidence of Eichendorff's respect for Görres can be seen in his unbounded praise for the older man, HKA IX,330.

esteem,<sup>10</sup> also referred to hell in his view of the state of the nation at that period. He speaks of "den großen Riß der Welt, aus dem die Hölle uns angähnt" (W,452).

These are the views with which the young Eichendorff came into contact and the feeling of deep dissatisfaction with conditions in Germany expressed here by Görres and Arnim is found in his own work of that period as a theme running through Ahnung und Gegenwart. Indeed, it is this dissatisfaction which dictates the final choices made by Friedrich and Leontin. These final choices to leave behind the life they know and to make a new beginning grow as a logical consequence from that dissatisfaction felt by both and which has been specifically pointed out by the narrator, showing that it affects them profoundly. Of Friedrich it is said:

Ihn ekelten die falschen Dichter an mit  
ihren Taubenherzen, die, uneingedenk  
der himmelschreienden Mahnung der Zeit,  
ihre Nationalkraft in müßigem Spiele  
verliederten. (II,165)

Shortly afterwards it is said of Leontin:

Ihn jammerte seine Zeit vielleicht wie  
keinen, aber er haßte es, davon zu  
sprechen ... Seine alles verspottende  
Lustigkeit war im Grunde nichts, als  
diese Verzweiflung, wie sie sich an den  
bunten Bildern der Erde in tausend  
Farben brach und spiegelte. (II,167)

The emphatic language of these extracts is echoed again

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10. Görres talks of "sein [Arnims] schönes, edles Wesen" and "warmes,fröhlichesGemüt", but recognises at the same time the depth of Arnim's unease at contemporary conditions, talking of "sein Zorn gegen jede lügenhafte Fratze in der Zeit"(G XV,301).

in further references to this theme during the course of the narrative in a manner which cannot be overlooked. For example, Friedrich's plans are said to founder "an dem Neide seiner Zeit" (II,226) and he later turns to the Bible for comfort from the "Verwirrung der Zeit" (II,284). Lastly, it is said that he is able to understand that emigration and a new start are the only answer for Leontin to the "allgemeine Misere" (II,289). That this dark background of a nation seriously at odds with itself is more than a mere narrative device to give credence to the plot or to act as a foil to an otherwise almost idyllic landscape is made clear in a letter of 1 October 1814 from Eichendorff to Friedrich de la Motte Fouqué accompanying the manuscript of Ahnung und Gegenwart and asking for Fouqué's approval of the novel. From the remarks made in this letter it becomes clear not only how much of himself Eichendorff had put into that novel, but also importantly, that it was in fact intended to reflect the conditions which prevailed in Germany at the time of composition:

Und in diesem Sinne bitte ich Sie, die Mitteilung meines Romanes, der eben auch ein Stück meines innersten Lebens ausmacht, nachsichtsvoll anzunehmen ... ich konnte mich aber nichtentschließen, etwas daran zu ändern, ... weil er sonst etwas ganz anderes und kein volles Bild mehr jener seltsamen gewitterschwülen Zeit der Erwartung, Sehnsucht und Schmerzen wäre. (HKA XII,8-9)

Later in his Geschichte der poetischen Literatur Deutschlands, looking back to this same period Eichendorff again stresses with evident bitterness what he felt to be the miserable condition of the time in which he grew up:



Es war aber nicht bloß eine lächerliche, literarisch zerfahrene, sondern auch eine, in ihren ethischen Elementen entwürdigte Zeit, welche hündisch die Hand leckte, die sie schlug, und mit dieser Niedertracht noch prahlte. (HKA IX,333-34)

These attitudes so strongly held by Eichendorff are extremely important for an understanding of his work, for they form the very basis, in conjunction with his religious faith, of his creative output. As Friedrich and Leontin in Ahnung und Gegenwart turn away in disgust and despair from the conditions they see around them (although in each case to take an ultimately positive step), so, too, Eichendorff turned away in a similar manner from his own situation. His admitted escape was into literature as he wrote to Fouqué in 1817:

So habe ich in vorliegendem Märchen [Das Marmorbild] versucht, mich in die Vergangenheit und in einen fremden Himmelsstrich zu flüchten. (HKA XII,21)

Similar remarks are found again later in letters to Theodor von Schön in 1833 and 1842 (HKA XII,43 and 73). However, this very escape was in itself a positive act as are the choices by Friedrich and Leontin, for through his literary activity Eichendorff's prime aim was to influence for the better the condition - in particular the spiritual condition - of the society in which he found himself, using what he later was to call "das unsichtbare Banner der Poesie" (HKA IX,432).

Müller in his Lehre vom Gegensatze sees the same problem as not merely restricted to the Germanic nations. In his view it is much more of a general European problem:



Der Boden von Europa, die Menge, deren kränkliche Erschlaffung die große Crisis herbeyführte, und den einzelnen auf der Erde zerstreuten Mächten ihre erschütternde, vernichtende Gewalt gab, liegt in völliger Erschöpfung da. ("Vorrede" to M I)

Eichendorff also saw the problem as affecting the whole of Europe and indeed in Ahnung und Gegenwart Leontin declares his intention to leave Europe:

Die Jungfrau Europa ... hat die alten, sinnreichen, frommen, schönen Sitten abgelegt und ist eine Metze geworden. Sie buhlt frei mit dem gesunden Menschenverstande, dem Unglauben, Gewalt und Verrat, und ihr Herz ist dabei besonders eingeschrumpft. (II, 288)

Friedrich, on the other hand, decides that he will remain in Germany, but is equally well aware of the situation:

Denn, wahrlich, wie man sonst Missionarien unter Kannibalen aussandte, so tut es jetzt viel mehr Not in Europa, dem ausgebildeten Heidensitze. (II, 297)

These views are expressed through fictional characters by Eichendorff at a relatively young age, when one might imagine him to be most influenced by those he admired. That this was, however, no mere passing concern, but indeed a matter of the greatest concern to him, is underlined by the fact that he is still thinking along very similar lines in 1849, as in these words to Theodor von Schön:

Wahrlich, wenn ich jünger und reicher wäre, als ich leider bin, ich wanderte heut nach Amerika aus; nicht aus Feigheit - denn die Zeit kann mir persönlich ebensowenig etwas anhaben als ich ihr - sondern aus unüberwindlichem Ekel an der moralischen Fäulnis, die - mit Shakespeare zu reden - zum Himmel stinkt. (HKA XII, 106)

This statement is most significant coming, as it does, thirty-nine years after the publication of his first youth-

ful novel, into which he poured so much energy and inspiration that he was really never to improve on it in his fictional output. This does not simply mean that his views remained unchanged over nearly forty years.<sup>11</sup>

Indeed, it means the opposite: what had previously been seen as a valid solution to the problem - to remain in Europe, ready for the fight as does Friedrich - is now rejected. The disillusion which is evident in this later statement will be seen to be very relevant for the course that his prose works take.<sup>12</sup>

However, at an earlier age he was still able to look forward to a time when, in Friedrich's words, "der Geist Gottes und das Große im öffentlichen Leben" (II, 297) would be reinstated in their rightful place. Similarly Novalis was able to ask without obvious fear of contradiction:

Jetzt regt sich nur hier und da Geist;

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11. The idea that Eichendorff never developed as an author is familiar: see Richard Alewyn, "Ein Wort über Eichendorff" in Eichendorff Heute, pp. 7 & 9; see Wolfgang Paulsen, Eichendorff und sein Taugenichts, p. 12; see also Lawrence Radner, Eichendorff: The Spiritual Geometer, p. 3. Stöcklein, however, sees this apparent lack of development possibly more justly and realistically as evidence of a deep sense of frustration, see Paul Stöcklein, "Eichendorffs Persönlichkeit" in Eichendorff Heute, p. 249. The most important point in this matter is made, however, by Naumann, p. 135, who states that what seems to be a lack of development on Eichendorff's part, stems from his didactic aims: that is, to transmit what he saw as the one unchanging truth of faith in God.
12. Hilda Schulhof, in her article, "Eichendorff und das Auswanderungsproblem", p. 295, shows that while he remained opposed to emigration, his disillusion with contemporary events led him to "Selbstironie" and in his poem, "Der Auswanderer", to satire.

wann wird der Geist sich im Ganzen  
regen? wann wird die Menschheit in  
Masse sich selbst zu besinnen anfan-  
gen? (Blütenstaub 38)

The answer to such a question was of course not forth-  
coming, but the means to achieve this end was put into  
words by Werner (quoted by Eichendorff):

Der Geist des Ganzen macht es aus,  
der hohe, göttliche Geist, den der  
Dichter, als Priester der Gottheit  
verbreiten soll in der Welt. (HKA IX,356) 13

So in the same sense that Friedrich saw the need for  
missionaries in Europe, Novalis puts into words the poet's  
duty: "Wir sind auf einer Mission: zur Bildung der Erde  
sind wir berufen" (Blütenstaub 32). In his discussion of  
Novalis, Eichendorff spells this out:

Das Uebel aber konnte wiederum nur  
durch sein Gegentheil gehoben, die  
als nothwendig erkannte Rückkehr zur  
Kirche mithin am sichersten nur  
durch die Poesie vermittelt werden.  
Und dies war Novalis Aufgabe. (HKA IX,301)

The concern, therefore, that Eichendorff felt for the  
religious content of "Poesie" is based on the conviction  
that this is the tool by which any possible improvement in  
the spiritual condition of his contemporaries might be  
effected: thus the horror of what Görres called "formlose  
Begeisterung und geistlose Form" (G IV,26). Form has a  
part to play - indeed, a significant part in its own  
right<sup>14</sup> - but without "den beseelenden Geist" it will

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13. This in itself is strongly reminiscent of the state-  
ment by Novalis: "Dichter und Priester waren im  
Anfang eins" (Blütenstaub 71).

14. See the following chapter for an assessment of  
Eichendorff's attitude to form itself.

remain ineffective in the fight against the "Gemeinheit der Zeit".<sup>15</sup> Schlegel spoke in his Vienna lectures in even stronger terms of this fight. There were soon those who realised:

daß es nicht mehr gegen die bloße Gemeinheit zu kämpfen gelte, sondern gegen eine allerdings intellektuelle Kraft und einen im Üblen rastlos wirksamen Geist, ein eigentliches Genie des Bösen. (KA VI,410)

So in the fight against the evil of the prevailing conditions it was seen by Eichendorff as the poet's job to play his part in the "Nationalbildung": in the national inner renewal that he so longed for. In Ahnung und Gegenwart, for example, Friedrich, having attained a considerably greater degree of maturity than at the outset of the narrative, becomes aware of this duty and that it affects him personally.

Es genügt ihm nicht mehr, sich an sich allein zu ergötzen, er wollte lebendig eindringen. Desto tiefer und schmerzlicher mußte er sich überzeugen, wie schwer es sei, nützlich zu sein. (II,165) 16

Eichendorff makes it absolutely clear that Friedrich has made a significant step forwards in his development with this new insight: an insight which Eichendorff himself was attempting to translate into positive action in the

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15. Eichendorff uses this phrase in a letter to Theodor von Schön of 10 January 1834 where he also talks of "dieser gemeinheitsseligen Zeit" (HKA XII,47 & 45).

16. The direct opposite to this, that is the inactive poet, is exemplified by Julie's admirer in Ahnung und Gegenwart. One sentence by Leontin sums up the situation: "Der Bräutigam [Julie's admirer] machte ein Sonett darauf, und Julie heilte mich zu Hause aus" (II,239).

shape of Ahnung und Gegenwart. What also comes across from the narrator's description of Friedrich's new understanding of his duty is the image of the poet active, alone and on an individual level, as was the case with Eichendorff himself. The separation of the companions at the end of Ahnung und Gegenwart could hardly be more distinct. This sense of isolation is reflected in Eichendorff's letter of 10 January 1834 to Theodor von Schön in whom he recognises a kindred spirit. He talks of von Schön's

männliche großartige Klagen ... Sie sind wahrhafte Stimmen in der Wüste, bei denen einem das Herz aufgeht, weil sie eine Bürgschaft sind, daß die Sehnsucht nach dem Größeren noch lebendig ist und am Ende doch noch durchbrechen wird. (HKA XII,45)

Görres, too, spoke of the plight of the individual faced by almost overwhelming circumstances. He describes the period in Heidelberg when Arnim and Brentano were compiling Des Knaben Wunderhorn:

In Zeiten einer allgemein herrschenden Seuche vermag der Einzelne nur wenig gegen das Verderben, das überall sich in Massen setzend jeden gesonderten Widerstand leicht überwältigt ... Aber wie wenig auch immer auszurichten, und wie ungleich der Kampf seyn möge, es ziemt sich nicht ihm aus dem Wege zu gehen ... Das bedachten wir, und trugen am Fuße des Jettenbühels ein wenig Reißig und Holz zusammen, um ein kleines Feuer dort zu zünden, an dem wir uns in der kalten, neblichten Zeit einigermaßen erwärmen könnten. (G XV,301)

And of course the fuel that they gathered, which in Eichendorff's words "durch ganz Deutschland einen

erfrischenden Klang gab" (II,1060), was the contents of Des Knaben Wunderhorn. So it is through songs and "Poesie" that the battle is to be fought against "die Verwirrung der Zeit": "Poesie", that is, which is firmly rooted in genuine religious feeling. It is by this means alone that a regeneration of spiritual and national equilibrium is to be achieved:

Will daher die Poesie auf dem Boden des Volkslebens bildend wirken - und welche echte Poesie hätte das nicht gewollt? - so muß sie nicht über das fait accompli der Bildung, über die auf der Oberfläche treibenden Thatsachen ganz unberufen mitschwatzen wollen, sondern in die geheimnißvolle Werkstätte selbst, wo die Thatsachen geboren und die draußen auszu-prägenden Metalle erzeugt werden, sich versenken, die Erinnerungen, Kräfte und Tugenden weckend, aus denen heraus der gesunde Staat sich aufbaut oder verjüngt. Das kann sie aber nur, indem sie das religiöse Volksgefühl belebt, in welchem alle jene Tugenden wurzeln. (HKA IX,417)

Furthermore and elsewhere Eichendorff continues this theme:

weil ja die religiösen Gefühle und Überzeugungen überall das geheimnißvolle Senfkorn sind, aus dem die Gesamtbildung einer Nation emportreibt. (HKA IX,461)

It is necessary to quote Eichendorff at such length here because these are the ideas which form the backbone of his views on the function of "Poesie". At the same time they demonstrate the strong links between his ideas and those of the writers that he admired most. Here the idea of a living art to restore the ailing health of the nation is reminiscent of Arnim's words in Des Knaben Wunderhorn:

So scheint in diesen Liedern die Gesundheit künftiger Zeit uns zu begrüßen. (W,458)



Arnim returns to this idea in the same essay:

In diesem Gefühle einer lebenden Kunst  
in uns wird gesund, was sonst krank  
wäre, diese Unbefriedigung an dem, was  
wir haben, jenes Klagen der Zeit. (W,459)

Eichendorff puts forward in his statement another  
idea central to his view of "Poesie": "echte Poesie"  
has a function to fulfil in that it reaches right into the  
heart of the listeners. There it is to awaken subcon-  
scious memories, as in Das Marmorbild, where song is

wie Erinnerungen und Nachklänge aus  
einer andern heimatlichen Welt. (II,344)

The aim is to achieve immediate contact through what  
Eichendorff calls "Die Poesie selber, das ursprüngliche,  
freie, tüchtige Leben, das uns ergreift, ehe wir darüber  
sprechen" (II,134)<sup>17</sup> This direct contact with the listener  
is of the utmost importance in Eichendorff's concept of  
"Poesie", showing its links with religion, for faith too  
is not a matter of conscious application of the mind, and  
belief is not founded on reason alone. Religion is  
rooted deep within us beyond the sphere of ordinary  
recognition.<sup>18</sup> To reach these depths within us "Poesie"  
must therefore by-pass the levels of logical thought on  
its way to the soul itself. Consequently, the degree to  
which this is achieved is a measure of the poet's success  
in Eichendorff's terms. "Poesie" is intended to strike

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17. The same phrase - "ursprüngliche, freie, tüchtige  
Leben" - is repeated unchanged by Eichendorff  
(HKA IX,467), showing that his view of what "die  
Poesie" could, or should, be remained unaltered.

18. Eichendorff talks of religion as "außer der Sphäre  
unserer Erkenntnißkräfte" (HKA IX,228).



an answering chord in the listener's soul and in this endeavour the poet inevitably bares his own soul; thus Eichendorff's own changing outlook is registered most distinctly in this aspect of his work. By affecting the individual souls of his listeners and readers - "wenn auch nur wenige Gemüther für das Heilige zu gewinnen" (Werner, quoted in HKA IX,356) - Eichendorff and those who shared his outlook were working with the greatest seriousness of purpose in the cause of a renewed "Nationalbildung".

That Eichendorff should have used literature as his tool in this endeavour was a natural consequence of his view of religion and religious perception, for he felt that the simple presentation of religion as such was inappropriate and inadequate. Here one enters what he called "das Reich des Übernatürlichen<sup>[...]</sup>", dessen geheimnißvoller Ausdruck die Religion ist" (HKA IX,243). It cannot be presented directly for the reason that "das Ueberirdische an sich undarstellbar ist" (HKA IX,464). Schlegel makes this point forcefully in his Vienna lectures:

Die übersinnliche Welt, die Gottheit, und die reinen Geister können im ganzen nicht geradezu dargestellt werden; die Natur und die Menschheit sind die eigentlichen und nächsten Gegenstände der Poesie. Aber jene höhere und geistige Welt kann überall in diesen irdischen Stoff eingehüllt sein, und aus ihm hervorschimmern. Eben so ist auch die indirekte Vorstellung ["Darstellung" in 1826 version] der Wirklichkeit und Gegenwart, die beste und angemessenste. (KA VI,276)

Eichendorff echoes this sentiment and its language showing as elsewhere the depth of Schlegel's influence but showing

also what he was himself trying to achieve in his creative writing:

Die Poesie ist demnach vielmehr nur die indirecte, d.h. sinnliche Darstellung des Ewigen und immer und überall Bedeutenden, welches auch jederzeit das Schöne ist, das verhüllt das Irdische durchschimmert. Dieses Ewige, Bedeutende ist aber eben die Religion, und das künstlerische Organ dafür das in der Menschenbrust unverwüstliche religiöse Gefühl. (HKA IX,22)

Thus Eichendorff was trying through literature to reach that "indestructible" sense of religion in Man. This notion is not only central to an understanding of Eichendorff's poetic output as a whole, but also of particular importance in a consideration of the verse in his prose works because the lyric was the form which he himself felt to be in itself closest to religion and religious practices and which therefore occupies a particularly significant position in his scale of poetic expression. Eichendorff sees the lyric and religion in the form of Christianity as sharing the same vital attribute:

Sodann hat die Lyrik diesen idealen Zug nach dem Innern mit dem Wesen des Christenthums gemein. (HKA IX,66)

In taking the view that the lyric is a form of "Poesie" which operates in the same emotional area as does Christianity, Eichendorff again shows the influence of Schlegel, who points out in his lectures of 1803/1804 that the lyric has traditionally formed an integral part of religious services.<sup>19</sup>

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19. See KA XI,53.

Eichendorff also shows the influence of Schlegel and of Müller too in his understanding of the nature of the relationship of the lyric and "Poesie". Both Eichendorff and Schlegel see the lyric as the original and fundamental form of poetic expression in that it pre-dates both the drama and the prose form.<sup>20</sup> Müller, in his Vorlesungen über die deutsche Wissenschaft und Literatur, also emphasises the closeness of the relationship between the lyric and "Poesie". He sees the lyric as ultimately indispensable to "Poesie": "Wer das Wesen der Poesie darstellen wollte, würde eben so von der Verskunst ausgehen" (M II,60). Eichendorff was himself familiar with these lectures, and the connection between his own views and those of Müller as well again as those of Schlegel can be seen in the following statements by all three. In Müller's opinion verse presentation is not only the very essence of "Poesie", but indeed essential for the communication of the poet's ideas:

Warum entbehrt die Poesie zu ihrer vollen Wirkung so ungern der Verse und des Rhythmus? Es kommt ihr, da sie die Schönheit, d.h. mehr als den bloßen Sinn der Worte und Gedanken, mehr als den bloßen Umriß der Gestalten ausdrücken will, darauf an, darzuthun, daß der g a n z e D i c h t e r, wie vorher der ganze Mensch, allenthalben zugegen sei. (M II,10) 21

Through what Müller goes on to call the "gemeinschaftliche Bewegung" of the verses we can perceive the whole person,

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20. Compare KA XI,46 and HKA IX,95.

21. There is an important link here also with Eichendorff's statement in his introduction to the Geschichte der poetischen Literatur Deutschlands (HKA IX,22): see previous page) where he too stresses the conveying of beauty, that is in his view, of eternal values, through poetry.

for, according to Müller, we can share in the underlying pulse of verse which becomes the underlying pulse of the whole world.<sup>22</sup> Schlegel, in his lectures of 1803/1804, also links the concept of the presentation of the whole person with the lyric: he sees Der Zustand des Gesamten Menschen as the object of verse presentation.<sup>23</sup> Furthermore, he expands on this view:

Das Objekt der lyrischen Poesie ist ein  
Zustand des gesamten Menschen. Diesen  
kann die Rede als Zeichen nicht ganz  
ausdrücken. (KA XI, 220)

The importance of these views underlining the connection between verse, "Poesie" and the "whole person" can be seen for Eichendorff as expressed through Friedrich in Ahnung und Gegenwart who states that it is also the "whole person" which is the province of religion. He talks of:

die Religion, die nicht dem Glauben, dem  
Verstande oder der Poesie allein, sondern  
allen dreien, dem ganzen Menschen, angehört. (II, 141)

The complexity of the relationship between "Poesie" and religion is demonstrated in the subtle shift of emphasis in the following statement which does not, however, affect the basic idea:

Auch das hat die Poesie mit der Religion  
gemein, daß sie wie diese den g a n z e n  
Menschen, Gefühl, Phantasie und Verstand  
gleichmäßig in Anspruch nimmt. (HKA IX, 22) 24

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22. This idea in itself has clear links with Eichendorff's concept of the "Grundmelodie" (see II, 64).

23. See KA XI, 201.

24. See HKA IX, 98, where Eichendorff emphasises this idea again: "Die Religion aber nimmt - es kann nicht oft genug wiederholt werden - den g a n z e n Menschen, mithin auch Gefühl und Phantasie in Anspruch, welches eben die Grundelemente der Poesie sind".

This again recalls Müller's own attitude, showing the depth of his influence. Here Müller equates "Poesie" and "schöne Rede":

Es gab damals wenige schöne Rede  
unter den Menschen, weil selten der  
ganze Mensch zum ganzen Menschen  
sprach, sondern sich entweder der  
bloße Verstand an den bloßen Ver-  
stand, oder die bloße Phantasie an  
die bloße Phantasie, also immer nur  
ein Stück Mensch an das andere  
Stück Mensch mit seiner Rede  
richtete. (M II, 47)

The concept of poetry both reflecting and affecting the "whole person" remained important to Eichendorff throughout his life and the extent to which this aim is achieved is taken by him to be a yardstick of its worth. This in itself also explains his insistence on the presence of a firm religious foundation in any poetry, for he regards religion and "der ganze Mensch" as two sides of the same coin. Eichendorff was deeply critical in his Geschichte der poetischen Literatur Deutschlands of poetry which lacked what he saw as a secure religious foundation or which placed too great an emphasis on one or other of its poetic elements.

As is often the case with Eichendorff, the positive values which concerned him deeply can best be imputed from his negative statements.<sup>1</sup> This is a natural result of the fact that since he saw much around him which distressed him greatly, he concerned himself in his theoretical and critical writings largely with these matters, saying very

little about himself.<sup>25</sup> This no doubt stems from the fact that he was of a reserved nature but must also be related to his concept of "Poesie" itself. Firstly, he was certainly influenced by the ideas of Schlegel's Lyceums-Fragment, Nr.117: "Poesie kann nur durch Poesie kritisiert werden" (KA II,162), which was taken as an artistic ideal by so many writers of that period. Eichendorff himself writes approvingly in "Die neuere Romantik" of those authors such as Tieck in his Zerbino who were guided by the principle "daß Poesie nur durch Poesie recensiert werden könne" (HKA IX,279). Secondly, if "Poesie" was to be successful in his terms, that is, to speak directly to the whole person, then self-explanation by the poet should be superfluous. The break-down of this scheme is, however, hinted at in his later prose works and this in itself would seem to be the background to the extensive critical and theoretical works of his later years. Criticism "durch Poesie" gives way almost entirely to explicit literary essays.

"Poesie" does not stand in isolation as an art form for its own sake. As "der edelste Zweig der Magie"<sup>26</sup> it is a result of interaction between people and according to Eichendorff "Poesie" reflects that society in which it

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25. See Krabiel, p.7, who remarks that Eichendorff never tried to explain his own poetic output. Eichendorff also periodically destroyed much potentially illuminating correspondence so that his own aims and standards must be drawn beyond the primary texts themselves largely from the theoretical and critical writings of his later years.

26. See Schlegel, KA II,310.



has its existence. Görres makes this point in his essay on Des Knaben Wunderhorn in the Beiträge zu den Heidel-bergischen Jahrbüchern of 1809 where he discusses lyric poetry in the form of the "Volkslieder" of that collection. The degree to which such poetry reflects contemporary society is underlined by Görres. It is his view that "diese Poesie mehr als irgend eine andere, ein treuer Spiegel des Volkes ist" (G IV,30). Arnim himself in his essay Von Volksliedern makes this point too with reference to the "Klage- und Elend-Wesen" (W,435) of the previous century. According to Arnim the falseness and ugliness which had then in his view gained the upper hand would be immediately obvious to anyone looking at the portraits of that period, but as he continues:

Wichtiger ist es, die Wirkungen dieser allgemeinen Erscheinung im Volksliede zu beobachten, sein gänzlich Erlöschen in vielen Gegenden, sein Herabsinken in andern zum Schmutz und zur Leerheit der befahrenen Straße. (W,437)

Eichendorff, too, sees the state of a nation and of its poetry as closely interconnected:

Denn wenn die Poesie überhaupt mit den religiösen und sittlichen Zuständen der Nation innig zusammenhängt, so muß für deren Temperaturwechsel grade die Lyrik, als die subjektivste Dichtungsart und Darstellung der Gegenwart, am empfindlichsten sein und, sobald dort die Nation an ihrem Innersten ungewiß und irre wird, hier auch zuerst die Verwirrung eintreten. (HKA IX,90)

Thus in Eichendorff's view the lyric reflects the individual poet-creator as a member of society and the state of that society itself. Görres even went so far as to



maintain "daß eine Nation nicht schlechter sey, als ihre Poesie" (G IV,39). In Eichendorff's view the lyric as part of the unity of "Poesie" and religion should also affect the individual reader and through him society at large. Thus, a study of the verse in the prose works will show poetry in an albeit fictional social context (yet one which was intended by Eichendorff to mirror his own times) in this double rôle, both reflecting and affecting the individuals of the narrative; and through this study of the function of the verse in the prose works Eichendorff's poetic aims in his own society will become clearer, as well as the extent to which they could be achieved.

## CHAPTER II

### EICHENDORFF'S CONCEPT OF VERSE FORM WITHIN THE CONTEXT OF THE PROSE WORKS

#### 1. The Folksong

The most striking feature of the verse contained in Eichendorff's prose works is the superficial simplicity of the strophic form employed. By far the greater part of the verse comprises undemanding four line stanzas, with lines of generally three or four feet in length. Where longer stanzas are used they frequently consist of groups of four lines or of unambiguous rhyming couplets. The appearance on the page of such verse is not necessarily one to stimulate general critical activity<sup>1</sup> - and indeed this is not its prime purpose, for it is there within the context of the narrative to strike a deeper chord in the fictional characters but also beyond that in the readers of those works. The verse is aimed at a level other than that served by the intellect alone and yet, this is not to say that the intellect has no part to play in its appreciation: naturally, the ideal approach is one which maintains a balance of intellect and emotion reflecting the balance and variety of the verse itself.

In the same sense that the verse in Eichendorff's prose works is not directed purely at the intellect, so,

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1. The exception to this rule is Lawrence Radner who pays equal attention in his assessment of Eichendorff's intentions to both the verse and the prose text.

too, his own statements on the subject of verse form are not born solely of the intellect, being frequently imprecise and intuitive. Thus, it is consequently difficult to discuss with any real precision his own attitude to the subject of verse form. However, by taking into consideration the views on verse form expressed by those who most influenced Eichendorff's thinking - that is, Arnim, Schlegel and Müller - it is possible to pinpoint at least his own statements on form and its implications. These views are to be found largely in his Geschichte der poetischen Literatur Deutschlands in his comments on the choice of form by other authors and although his views as expressed here are often undeniably vague, when taken overall they do show a possibly unexpected degree of consistency. How Eichendorff himself puts these views into practice can then be seen in the light of examples from his own creative works. Thus, by drawing on all these three areas at once - on the work of those he admired as well as his own theory and practice - a picture can be built up of Eichendorff's attitude to poetic form which in turn throws into relief his own choice of form for the verse in his prose works.

With very few exceptions Eichendorff chooses for this purpose an outwardly straightforward form rooted firmly in the traditional folksong style. By this choice of form alone Eichendorff shows himself to be intent on the previously mentioned regeneration of national awareness through a reawakening of religious consciousness, for folksong itself was seen by him as well as by others as a

valid tool in the efforts to achieve this end. Arnim in his essay "Von Volksliedern" talks not only of folksong as it reflects contemporary decay as he sees it, but also of its ability to fight against that very decay.<sup>2</sup> Arnim makes it clear in this essay that he is discussing folksong not in isolation but as opposed to other more elaborate forms: he declares that folksongs are "lehrreicher zur Deklamation als alle Hallersche Gedichte" (W, 442-43), but continues with some bitterness to say that, unfortunately, the young people of his day are being inoculated against folksongs with an "ästhetischen Ausschlag" which causes them to smile patronisingly at such songs. This perspective on the traditional folksong form is of importance in Eichendorff's own approach to the form, as can be seen in his vivid - and also somewhat bitter - portrayal of this contemporary attitude in the figure of Julie's aunt in Ahnung und Gegenwart. The aunt here represents an attitude that was widely expressed during the late Aufklärung.<sup>3</sup> First of all in this scene Julie is to display her skill as a pianist. Her aunt, instead of listening, talks to Friedrich about Julie's lack of education and social polish. When Julie, as if in evidence of this, begins to sing a folksong, her aunt quickly interrupts and asks her to sing "doch lieber etwas Vernünftiges und Sanftes" (II,73). Leontin then seats

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2. See W,437.

3. See Ansgar Hillach and Klaus-Dieter Krabiel, Eichendorff-Kommentar, Volume I, p.22.

himself at the piano and sings an exaggeratedly tender song "daß Friedrich fast übel wurde" (II,73). Neither of these songs is presented to the reader,<sup>4</sup> who will nevertheless easily have been able to distinguish Eichendorff's own attitude here; he cannot sympathise with those who would lay such undue emphasis on "Aufklärung, Bildung, feine Sitten usw." (II,72).<sup>5</sup> The folly of the aunt's position is emphasised by the value she places on an education in the town - ignoring the benefits of the country life they enjoy - for it is in that same town that Friedrich is later to be so unhappy.

Folksong in itself is, however, not enough and, like anything of worth, can be trivialised. Eichendorff does not present us with the results of a trivialising attitude, but puts forward a representative of that attitude in the figure of the courtier in Aus dem Leben eines Taugenichts. The courtier is wearing glasses - indicative of book learning - and again the feeling of softness, as in Leontin's derisory song, is emphasised. He turns to his lady, "küßt ihr sanft die Hand" (II,356) and suggests a folksong:

ein Volkslied, g e s u n g e n vom Volk

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4. Examples of the "worst" poetry or songs are not given by Eichendorff in his prose works but left to the reader's imagination. It would be consistent with evidence of Eichendorff's belief in the power of poetry, which he calls an "allgemeine Weltkraft" (HKA IX,173), to assume that such examples are omitted out of prudence.
  5. The use by Eichendorff of "usw." indicates here as elsewhere his own impatience with an idea.

in freiem Feld und Wald, ist ein  
Alpenröslein auf der Alpe selbst, -  
die Wunderhörner sind nur Herbarien,  
- ist die Seele der Nationalseele. (II,356)

Here folksong is compared to an alpine rose, which may at first sight appear to be a favourable comparison, but the clear implication is that, as a delightful miniature, it is suited to one place and condition only. Thus folksong is relegated to the category of nothing more than a charming rarity, without any apparent function. Nothing could, however, be further from what Arnim sees as "die volle thateneigene Gewalt und den Sinn des Volksliedes" (W,428). He describes vividly the first occasion on which he became aware of the power of folksong: aware of its ability to unite people by striking a note common to all.<sup>6</sup> Görres in his essay on Achim von Arnim, far from seeing Des Knaben Wunderhorn as a collection of dried specimens, refers to it as "den letzten Bienenstock" gathered just at the last moment "als er eben wegschwärmen wollte" (G XV,301). In addition to this image of folksong as something filled with life and able to generate sweetness, he talks also in terms of its strength. In his essay on Des Knaben Wunderhorn he sees it as "alte Steinschrift", again rescued just in time by those with sufficient insight to discern its value (G IV,30).

That songs have real power is vouched for by Eichendorff himself in his Geschichte der poetischen

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6. See W,429, where the power of folksong is said to be such that "ein Ton in vielen nachhalle und alle verbinde".

Literatur Deutschlands. He asks

habt Ihr die männlichen Klagen und  
gewaltigen Lieder schon vergessen,  
womit Friedrich Schlegel unausgesetzt  
zur Umkehr aus der moralischen Verwe-  
sung mahnte und die wie ein unsichtbarer  
Heerbann durch alle Herzen gingen? (HKA IX, 285-86).

Here Eichendorff's conviction that something worthwhile  
can be achieved through song is clearly demonstrated.

However, his awareness that this conviction is not necess-  
arily widely accepted is implicit in the fact that he is  
here asking whether the effect of Schlegel's song has been  
forgotten. Just as he finds it necessary to remind the  
reader with this question of the effect that poetry can  
have, so in Dichter und ihre Gesellen he virtually spells  
out what for him is the beneficial potential of poetry and  
of folksong in particular. To do this he creates a  
scenario with clear echoes of the exchange on the subject  
of folksong between Julie and her aunt in Ahnung und  
Gegenwart. Again a young lady is asked to play to the  
assembled company. With unmistakable sympathy for the  
"victim" Eichendorff illustrates this typical scene:

Und mit der Unbarmherzigkeit der großen  
Welt wurde Fräulein Trudchen ohne  
weiteres, wie zur Schlachtbank, zum  
Spielen gedrängt. (II, 576)

This time, however, the young lady does not sit down and  
play obediently in the background. In a complete reversal  
of the previous situation - made apparent by the similarity  
of the vocabulary used - she is unable to produce a single  
"vernünftigen Ton" (II, 576). She, too, breaks into folk-  
song, although out of annoyance, but this time the company's



reaction is very different: it is one of immediate pleasure:

Da ging zur Verwunderung des erschrockenen  
Barons auf einmal eine freudige Bewegung  
durch die ganze Gesellschaft, man verglich  
sie einem Waldvöglein, sie mußte mehr und  
immer noch mehr solche Lieder singen. (II,576)

A feeling of security and peace pervades the company.

People are made more consciously aware of their surroundings and after long ignoring the beauty of the scene outside, the Baron is suddenly able to see it again (II,577).

This reaction typifies the ideal response of the listener to song in Eichendorff's view: in this scene Fräulein Trudchen's songs have touched that nerve which Arnim sees as common to all and which Eichendorff calls the "Grundmelodie" (II,64). Arnim refers to this phenomenon more than once. In Des Knaben Wunderhorn, he regrets being unable to pass on the actual tunes of the song:

So lieb es mir wäre, wenn der gute Geist  
der Zeit am Wiedermusizieren der Volkslieder  
sich rechtschaffen übe, so traurig ist  
mir, daß ich viele der besten Volksmelodien  
aus Unkenntniß nicht mittheilen kann, weil  
doch vielleicht nur eine große innere  
Melodie für jedes vorhanden, ob die früher  
oder später einem Menschen ins Ohr fällt,  
das kann keiner sagen, aufhorchen kann  
jeder. (W,454)

In his essay Von der Idee der Schönheit, Müller talks in terms of

einer fühlbaren Harmonie, die unsre äußerlichen Handlungen, leider nur zuweilen, innerlich begleite; von einem hörbaren Rhythmus, der neben und in den gewaltigen Bewegungen der Poesie vernommen werde. (M II,22-23)

In terms even closer to those used by Eichendorff, he speaks of the existence of a "Grundton" needed by the soul, which cannot bear the feeling that it is alone in the world (M II,23).

What Müller refers to as "die Harmonie der Welt" (M II, 25), Eichendorff also speaks of in his discussion of Werner's poetry. Here Eichendorff is asking the basic question as to what makes an artist. Is it the person who attempts within his own limits - many self-imposed - to portray the bare minimum

was der gewöhnliche R e l i g i ö s e in  
Minuten der Weihe empfindet; oder d e r-  
j e n i g e, der sich und sein Inneres,  
wie eine Aeolsharfe, dem schönen Sausen  
der harmonischen Schöpfung darbietet, und  
sich von ihm durchströmen läßt? (HKA IX, 355-56)

In laying himself open to the underlying melody of creation - God is even specifically referred to by Eichendorff as the harpist (II, 696 and 715) - the real artist or poet can transmit his awareness of the "Grundmelodie" to his listeners, as does Fräulein Trudchen, albeit unwittingly.

Many threads of contemporary thought are drawn together in the fact that Eichendorff sees the folksong form as most likely to be successful in the hoped for reawakening of an awareness of "das Höhere". This alone demonstrates the need for a study of Eichendorff's treatment of the verse in his prose works. However, Eichendorff's attitude to poetry and the folksong in particular is not to be found only among the German Romantic writers, for Sir Arthur Quiller-Couch writes on the subject of lyric poetry in terms that are strongly reminiscent of their ideals:

I think, for example, that if we studied to write verse that could really be sung, or if we were more studious to write prose that could be read aloud with pleasure to the ear,

we should be opening the pores to the ancient  
sap; since the roots are always the roots,  
and we can only reinvigorate our growth  
through them. 7

It should be noted here that in his prose works Eichendorff does in fact create a situation in which the reader must necessarily imagine the vast majority of the poems as being sung and in so doing it is his intention to bring them to life in the reader's imagination. Furthermore, each song has a chance to live for a few moments - still of course in the reader's imagination - staggered as they are throughout the narrative text. This allows a completely different kind of appreciation and assimilation from that which can be achieved through a conventional poetry collection. In its own way the very "liveliness" of the songs and the ease with which characters pluck songs apparently out of the air gives a sense of the "Grundmelodie": another notion central to Eichendorff's work, but again not restricted to the German Romantic writers alone. A.E. Housman, in a lecture given in Cambridge in 1933, talks of the same thing:

Blake's meaning is often unimportant or  
virtually non-existent, so that we can  
listen with all our hearing to his  
celestial tune. 8

Eichendorff is himself able to perceive that "celestial tune" in the verse - regarded significantly by Eichendorff as folksong - included by Brentano in his Godwi:

Denn einmal klingt auch im Godwi in den

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7. Sir Arthur Quiller-Couch, On the Art of Writing, p.51.
8. A.E. Housman, The Name and Nature of Poetry, p.40.

einzelnen eingestreuten Volksliedern überall  
schon ein tieferer, ja religiöser Ernst fast  
sehnsüchtig hindurch. (HKA IX, 389)

Similarly in Brentano's Tagebuch der Ahnfrau Eichendorff  
sees the verse as transmitting a strong religious feeling:

wo die schönsten Lieder wie Glockenklänge  
durch das Waldesrauschen herübertönen. (HKA IX, 389)

The fact that, in Eichendorff's opinion, simple folksongs,  
or songs in that style, should be able to awaken a sense  
of the divine in the reader is fully in accordance with  
the connection that he makes between folksongs and religion,  
seeing hymns as folksongs with a religious content:

das eigentliche Kirchenlied ist, seinem  
Wesen nach, durchaus populär, es ist das  
auf die göttlichen Wahrheiten und die  
christliche Gemeinde angewandte Volks-  
lied. (HKA IX, 173-74)

In Eichendorff's view folksongs and hymns are no more than  
two branches of the same form differing in subject matter  
but with religion underlying both. Schlegel emphasises this  
connection in his Vienna lectures, stating his conviction  
"daß aus dem Rufe des Volks, die Stimme Gottes sich  
vernehmen lasse" (KA VI, 363).

The folksong is significant for Eichendorff not only  
as an instrument in the hoped for reawakening of religious  
awareness, but at the same time as a means of reinvigorating  
national awareness.<sup>9</sup> Eichendorff feels that Germany had

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9. This is not in the sense of "Deuschtümelei", which  
Eichendorff himself dismisses in no uncertain terms  
(see II, 1046 and II, 1076 as well as Friedrich's  
remarks in Ahnung und Gegenwart on "Vaterländerei",  
II, 296) - rather in the sense of collective individual  
spiritual renewal.

been unique in possessing a "Volkspoesie"<sup>10</sup> at the time when the Greeks and Romans were developing their highly polished art poetry. At this time, according to Eichendorff, religion and poetry in Germany were closely intertwined with the peoples' lives - speaking of the "alte Germanen" of this period he says:

Ihre Dichterschule war das Leben, und ihre Poesie die Freude und Seele dieses Lebens. Die Helden waren selbst die Dichter, sie thaten was sie sangen, und sangen, was sie thaten, Allen gleich verständlich, weil in allen wesentlichen Lebensansichten noch ein gemeinsamer Geist die ganze Nation verband, die nicht in Herren und Sklaven, wie bei andern gleichzeitigen Völkern, und noch nicht wie bei uns in Gebildete und Pöbel zerfallen war. (HKA IX,31)

This shows clearly and importantly Eichendorff's concept of "Nationalbildung". It is not the construction or reconstruction of one nation as opposed to other nations, but rather the welding together of one nation which is divided against itself. The folksong form is seen by Eichendorff as suitable in this endeavour because of its central position at the root of any nation's poetic forms:

Wir sind nun zwar keineswegs der Meinung, daß der Volksgesang jemals den ganzen Umfang und Reichtum der Dichtkunst zu umfassen und zu erschöpfen vermöchte; jedenfalls aber ist er der Grundstock aller nationalen Poesie, die in der Naturwahrheit des Volksliedes ihre Wurzel hat. (HKA IX,146) 11

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10. See HKA IX,30.

11. See Max Kommerell, "Das Volkslied und das deutsche Lied", pp.3 and 31, who points out that what Eichendorff saw as "Volkslied" was largely an invention of Herder's and lived almost solely in the imagination of the writers he influenced. This, however, by no means diminishes the importance of the concept and the form it took in Eichendorff's works.

By returning to the most basic of traditional native forms, it is Eichendorff's aim to help recreate that situation which he feels had once prevailed in Germany: where poets and men of action were one and the same. Eichendorff sees folksong as stemming from that period when religion and art were a commonly accepted part of daily life. Thus, its use as a poetic form is seen by him as a step towards recreating such conditions in his own time - a desperate need, as he sees it. Above all, it is what he calls the "Naturwahrheit des Volksliedes" which fits it for this task, for folksong's straightforward structure will reveal any duplicity. Gottfried August Bürger, in Eichendorff's opinion, suffers for this:

Denn ihm fehlte zum Volksdichter, wonach er strebte, nichts als die sittliche Haltung und Würde, deren Mangel sich aber unter dem leichten durchsichtigen Gewande des Volksliedes nicht wie in der vornehmen Gelehrtenpoesie mit verschnörkelter Rhetorik verhüllen oder gar verschönern läßt. (HKA IX, 236)

This aspect of Eichendorff's evaluation of folksong is important in that it further justifies a specific consideration of the form in its own "leichten durchsichtigen Gewande" in his prose works. It is emphasised again by Eichendorff in his consideration of Uhland's poetry, which he values as highly as that of Arnim:

Es ist mit Einem Wort eine durchaus deutsche, d.h. g l ä u b i g e Poesie, die es noch ehrlich ernst mit sich und ihrem Gegenstande meint, und daher unmittelbar trifft wie das Volkslied; in dieser Wahrhaftigkeit des Gefühls nur mit Arnim's Dichtungen vergleichbar. (HKA IX, 414)

Arnim himself, discussing the falseness as he sees it of



contemporary art, where true values have been eroded, remarks of folksong: "da verfliegt das Unächte" (W,432). As Eichendorff speaks of such false art as "vornehme Gelehrtenpoesie", so Arnim regards contemporary "Kunst-sänger" in a similar light.

Hinter dem Vornehmen Anstande, hinter der  
vornehmen Sprache versteckt, scheiden sie  
sich von dem Theile des Volks. (W,432)

In Dichter und ihre Gesellen Lothario is vividly portrayed as tempted to succumb to this manner of writing. The insidious nature of the temptation is emphasised by the fact that for the first time in a long while he experiences "eine echte Lust zu dichten" (II,649). As he sits and writes, however, suddenly it seems to him that he can hear his name being called and that the devil is watching over his shoulder and whispering to him:

Nur zu, nur zu! die unschuldige Welt mit  
vornehmen Worten belogen und verführt, ich  
will dich dafür auf die Zinnen des Ruhms  
stellen, und die Welt soll dir huldigen! (II,649)

Here the ease of untruth is shown, as well as the converse correspondence of honesty and godliness. The devil himself is referred to as "Wildester der Lügengeister" (II,649). Whether Lothario does in fact overcome the temptation is debatable.<sup>12</sup> The other side of the coin, that is the public who care nothing for honesty, is portrayed in the figure of Annidi. She has already quoted

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12. After what one might take as an impassioned outburst by Lothario at the end of the song he composes in this scene - "und mir brechen / Herz und Saitenspiel entzwei!" - he suddenly remembers the festivities at court and saunters off "lässig" to join in (II,651).



the Duke's foolish remarks on the subject of Otto's diligence: "Weisheit macht weiße Köpfe" (II,639), but then shows that she, too, has no understanding whatsoever of Otto's striving:

so fleißig wie du bist, es kann dir<sup>ja</sup> doch  
am Ende einerlei sein, was du schreibst.  
Da ist der junge Schreiber uns gegenüber,  
du schreibst eine bessere Hand, als er,  
das sagen alle, und was verdient der, wie  
lebt der gegen uns! (II,639)

Naturally, it comes as no surprise a few paragraphs later to learn that when there is a suggestion of attending the consecration of a nearby church "Annidi dünkte sich zu vornehm, um an dem Feste teilzunehmen" (II,640). The need for god-fearing honesty which Eichendorff sees satisfied both in Uhland's and Arnim's poetry as well as in folksong in general is emphasised in the final two stanzas of Friedrich's final song in Ahnung und Gegenwart:

Den lieben Gott laß in dir walten,  
Aus frischer Brust nur treulich sing'!  
Was wahr in dir, wird sich gestalten,  
Das andre ist erbärmlich Ding. -

Finally, in the last stanza:

... die's ehrlich meinen  
Die grüß ich all aus Herzensgrund! (II,299)

The urgent need felt by Eichendorff for what he sees as honesty in poetry as a preliminary to honesty in life, is emphasised in Ahnung und Gegenwart. The Prince, having seduced an innocent girl and subsequently caused her death, composes a sequence of sonnets on the subject. In the event only the sestet of the final sonnet is given and Friedrich is shocked by its blatant dishonesty, for the Prince grows pale at the suggestion that he should in fact

carry out the wish he expresses in the sonnet, namely to see the girl one last time. Friedrich is appalled:

Ich möchte nicht dichten, wenn es nur  
Spaß wäre, denn wo dürfen wir jetzt noch  
redlich und wahrhaft sein, wenn es nicht  
im Gedichte ist? ... Ist aber das Beten  
und alle unsere schönen Gedanken um des  
Reimes willen auf dem Papiere, so hol  
der Teufel auf ewig den Reim samt den  
Gedanken. (II, 195)

This same need for poetic honesty as expressed here by Friedrich is actually parodied in Viel Lärmen um Nichts.

There is the merest hint that the young man who is speaking may himself be sincere, but it is quite clear that his fellow "Novellenmacher" are oblivious of what Housman calls "sincere inward ardour".<sup>13</sup> The young man calls out for sincerity:

Heraus, Poet, mit deiner rechten Herzens-  
meinung hinter deinen elenden Objekten!  
Ehrlich dein Innerstes ausgesprochen! -  
V i e l e (durcheinander) Ja, gesprochen  
immerzu gesprochen! - J u n g e r M a n n  
Meine Herren! Sie verstehen mich nicht,  
ich wollte - V i e l e Wir wollen nichts  
verstehen! - Wir wollen Natur! (II, 448)

This doubly complex parody emphasises also the wilful lack of understanding in some quarters where poetry is only seen as words and where no consideration is given to the meaning behind those words.

Empty words and hollow rhyme are only the external consequences of what Eichendorff regards as dishonest poetry, that is, poetry where the poet is not "redlich und wahrhaft". In Ahnung und Gegenwart we see the internal

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13. Housman, p.30.

consequences of a self-confessed attempt to deceive others or even oneself through song in the case of Erwin.<sup>14</sup>

Only two of his songs are given, although there are other references made to his singing (II, 38, 97 and 241). The first of his two songs (II, 174) might be taken as a sudden outburst of joy - sudden happiness at Friedrich's sympathetic concern:

Es weiß und rät es doch keiner  
Wie mir so wohl ist, so wohl!

There are signs, however, that this is not the case. The letter held in his hand as he slept has already revealed his deep sadness with the words: "Ich kann nicht länger schweigen. Der Neid drückt mir das Herz ab" (II, 173). When he then feverishly embraces Friedrich we are not told that this sadness has given way to happiness. In the poem itself he closes with the wish that he could fly away like a bird - not "zu dir" as in the closely related lines in Des Knaben Wunderhorn (W, 231), but away over the sea and on into Heaven itself. It is too much to say that he wishes to die but the suggestion is clearly that he is not happy on this earth. Furthermore, the metre used in this poem - three feet to each line with alternate feminine and masculine endings - is one favoured by Eichendorff in his prose works for songs expressing tension or sadness.<sup>15</sup> It is a metre which seems to encourage pauses at the end of each line, while the masculine endings bring every

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14. To be referred to in the masculine form unless in specific reference to the scenes in Chapter 20 where Erwin becomes Erwine again.

15. See Appendix, List C, pp. 277-78.

second line to a halt. In this case the feeling created by this metre of solidity and even of lifelessness is encouraged by the fact that it closes the chapter. The only echo or response evoked by this song - which Erwin sings in isolation in his own room - must be within the reader, who is left to ponder on its meaning. Indeed, the involvement of the reader with both the character Erwin and on another level with the author in this enforced consideration of Erwin's song, is strengthened by the opening words of the following chapter, which do nothing to lighten the atmosphere:

Schwül und erwartungsvoll schauen wir in  
den dunkelblauen Himmel, schwere Gewitter  
steigen ringsum herauf ... der Glaube ist  
tot, die Welt liegt stumm, und viel  
Teures wird untergehen, eh die Brust  
wieder frei aufatmet. (II, 174-75)

Erwin himself is, of course, one of those who are not to survive, and in his second song, which follows very closely on the first, he expresses his real sadness. The same slow-moving metre is used as in the first and again he sings in isolation. These similarities and the proximity of the two songs bring out the contrasting sentiment of the opening of his second song. Where he had previously declared that none could guess his happiness he now declares his sadness outright:

Ich kann wohl manchmal singen,  
Als ob ich fröhlich sei,  
Doch heimlich Tränen dringen,  
Da wird das Herz mir frei. (II, 177)

So it is clear that Erwin has not always used poetry honestly and it is not unreasonable to connect this with

the sickness of his mind. The physician called to examine him declares that his arts cannot deal with this condition (II,178), for Erwin sees himself as trapped within a cage, in his disguise as a boy and the need to dissemble his deep sadness.

Leontin much earlier on in the narrative refers to the dangers of the wilful misuse of words, reprimanding Faber in a lighthearted way but managing at the same time to touch a nerve in Friedrich who senses the underlying utter seriousness of Leontin's words:<sup>16</sup>

Aber, aber bester Herr Faber ... Ihr  
verwechselt mit Euren Wortwechseleien  
alles so, daß man am Ende seiner selbst  
nicht sicher bleibt. (II,30)

This overemphasis on words without proper consideration of their meaning is also at the root of the dishonesty of the Prince's sequence of sonnets. The first sonnets contain "eine wunderfeine Beschreibung" of the girl's seduction. In his interest in the beauty of the words he was using, the Prince has lost sight of their true meaning. Friedrich sees this immediately:

Friedrich graute, wie schön sich da die  
Sünde ausnahm. (II,195)

The Prince is trying to fool himself with words, but this in itself makes the words meaningless. As Friedrich has previously declared in the same conversation with Faber and Leontin, when he has suddenly recognised the emptiness of

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16. Friedrich does not yet, however, fully understand what Leontin means by this. He can only detect "etwas in seinen Worten, das ihn ernsthaft machte" (II,30).

Faber's words:

Wie wollt Ihr, daß die Menschen Eure Werke hochachten, sich daran erquicken und erbauen sollen, wenn Ihr Euch selber nicht glaubt, was Ihr schreibt, und durch schöne Worte und künstliche Gedanken Gott und Menschen zu überlisten trachtet? Das ist ein eitles, nichtsnutziges Spiel, und es hilft Euch doch nichts, denn es ist nichts groß, als was aus einem einfältigen Herzen kommt. Das heißt recht, dem Teufel der Gemeinheit, der immer in der Menge wach und auf der Lauer ist, den Dolch selbst in die Hand geben gegen die göttliche Poesie. (II,31-32)

Honesty of expression and godliness which, according to Eichendorff, are best transmitted in the folksong form are opposed then to the dishonesty of sentiment, which is of the devil, and can be concealed in the deceptive beauty of complex language. These two poles are revealed in the figure of Romana, at the height of her strenuous attempts to improve her way of life. Just as Eichendorff had described the Romantic movement itself, so he compares Romana's life to that of a coldly glittering but short-lived rocket.<sup>17</sup> That his subsequent remarks apply also to the German Romantic movement as a whole is not unlikely:

Sie hatte die Einfalt, diese Grundkraft aller Tugend, leichtsinnig verspielt ... und der Teufel saß gegenüber und lachte ihr dabei immerfort ins Gesicht. In solcher Seelenangst dichtete sie oft die herrlichsten Sachen, aber mitten im Schreiben fiel es ihr ein, wie doch das alles nicht wahr sei -. (II,188)

The folksong style used by Eichendorff in the verse in his prose works represents for him the form which in its

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17. See HKA IX,288-89: "diese Romantik wie eine prächtige Rakete" and II,188: "so möchten wir dagegen Romanas rasches Leben einer Rakete vergleichen".

apparent simplicity and translucency could most closely approach a kind of divine honesty. In Eichendorff's view it is the form most deeply rooted within the German language and character and therefore with its own part to play in "eine innere Regeneration des Gesamtlebens" (II,1069). The very simplicity of the rhymes and rhythms characteristic of folksong are seen as essential in themselves. Schlegel sees rhythm as being of equal importance with truth and nobility of feeling in lyric poetry.<sup>18</sup> Indeed, he sees a lack of rhythm in lyric poetry as untruthful:

Überdem ist der Mangel an Rhythmus und Melodie in lyrischen Gedichten nicht blos eine Abwesenheit möglicher Schönheiten, sondern auch ein Fehler wieder die Wahrheit. (KA XI,222)

In his opinion, without rhythm one cannot truly express the full range of passions experienced by Man. Folksong, being rhythmic, fulfils this requirement, having in addition to this the advantage of rhythmic simplicity. In Schlegel's estimation rhythmic complexities in verse spoil the content and hinder understanding.<sup>19</sup> Yet of course the presence of rhythm alone is not enough to create poetry and Eichendorff makes this point in his Geschichte der poetischen Literatur Deutschlands:

Wir wissen recht wohl, und haben es in neuerer Zeit sattsam erfahren, wie leicht sich aus Jamben hohle Phrasen dreheln lassen. (HKA IX,242)

Similarly rhyme is seen by many German Romantics

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18. See KA XI,66.

19. See KA VI,373.



as intrinsic to the German language. In Schlegel's words:

der Reim geht aus dem ursprünglichen Wesen  
der deutschen Sprache selbst hervor. (KA VI,373)

This process itself results from what Schlegel considers to be a natural pausing on the most important syllables and sounds, comparing their similarities and gradually forming rhymes.<sup>20</sup> Arnim also emphasises the importance of rhyme, quoting Georg Forster in a footnote to his essay on folksong, where Forster explains his intentions in presenting his Frische Liedlein (Nürnberg, 1552):

Ich übergebe mein Liederbüchlein, damit  
alte Teutsche Lieder, so doch noch, wenn  
ich sagen dürfte, schier die besten sind,  
sammt ihren Meistern, welche mit der Musik  
auferzogen, umgegangen, und ihr Leben  
damit beschlossen haben, nicht ganz und  
gar vergessen, und an ihrer statt nicht  
viel ungereimte neue Kompositionen, die  
doch gar keine rechte Teutsche liederische  
Art haben, gebraucht würden. (W,429)

This Arnim calls "eines meiner liebsten Herzblätter" (W,429): it shows clearly his belief in the characteristic nature of rhyme as a part of German poetry. Eichendorff himself praises in the warmest terms the unaffected, unspoilt nature of Arnim's own poetry. He in turn quotes Arnim's own words:

Diese Kunst ist schrecklich, sagt er  
[Arnim], die betrügt; die rechte Kunst  
ist wahr, sie heuchelt nie den Frieden,  
wo sie ihn doch nicht geben kann. (HKA IX,336)

Simplicity and truth - the hallmarks of Eichendorff's concept of the folksong - are the ideals for which he was striving in his own poetry. Only poetry which itself

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20. See KA VI,374.

contains these qualities would, he felt, be able to transmit an understanding of them to the reader. The problem facing Eichendorff is, however, that such poetry and folk-song in particular is, in his opinion, in danger of being swamped by what he sees as the false and artificial forms of the poetry of the late "Aufklärung". Brentano and Arnim had been consciously rescuing - even reviving - what remained of the form and Eichendorff, who is known to have read the first part of their collection in 1807,<sup>21</sup> draws on it in his own works and refers to its influence.<sup>22</sup> Hillach and Krabiel point out the derivation of songs from Des Knaben Wunderhorn in the three works where these are to be found, that is in Ahnung und Gegenwart, Aus dem Leben eines Taugenichts and Das Schloß Dürande. There are,

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21. See Joseph Nadler, "Eichendorffs Lyrik", p.182, who documents Eichendorff's knowledge of Des Knaben Wunderhorn.
  22. Eichendorff's likely knowledge of and attitude to the fact that much of this collection had actually been "improved" or added to by Arnim and Brentano can probably be gauged from Görres' words on the subject:  
 Die Herausgeber wollten nicht eine Chronik deutschen Volksgesanges geben, das würde bey dem unmäßigen Umfange dieser Gattung und bey dem vielen Schlechten, das sie aufgenommen, eine unerschwingliche und undankbare Unternehmung gewesen seyn; sie wollten vielmehr in Einen Brennpunct die, durch das Volk zerstreuten Strahlen sammeln, um im engsten Raume eingeschlossen, was über die Weite unscheinbar auseinander gelaufen, der Anschauung vorzuführen. Oft genug mußte der Fall eintreten, daß von guten Gedichten nur ein Haufen Trümmer sich erhalten hatte. Der Witz gefiel sich darin, diese Fragmente so zu ordnen, daß aus fremdartigen Gliedern verschiedner Gestaltungen doch ein Bild erwuchs, das nichts Widersprechendes in seiner Zusammensetzung zeigte. Ein solches Spiel, in der Plastik kaum auszuführen, muß in der Poesie als ein Erlaubtes zugegeben werden.  
 (G IV, 44-45)

however, at least two more close connections not included by Hillach and Krabiel. In Ahnung und Gegenwart the isolated line "Ins Horn, ins Horn, ins Jägerhorn" (II,14) is heard by Friedrich. The identical line appears in Des Knaben Wunderhorn in the "Gesellschaftslied" (W,366) significantly followed by the line:

Und wer es hört der wird zum Thorn.

This in itself appears to be linked to the remarks following this line in Eichendorff's text:

Er gab seinem Pferde die Sporen, um den  
Tönen zu entkommen. (II,15)

Those who were familiar with the original song - referred to after all as "ein bekanntes Studentenlied" - would no doubt see the oblique reference. The derivation is further confirmed later on by Leontin. In a completely spontaneous song, designed to restore peace in the assembled company, he arrives at a very similar line:

Ich stoß ins Horn, ins Jägerhorn! (II,84)

only to break off after that stanza with the words

Ich glaube, ich blase gar schon aus  
des Knaben Wunderhorn. (II,84)

An echo of the same line can again be seen in his critical exhortation to Friedrich to wake up and take part in the life around him. The line has been changed radically - as Friedrich must change his life - but the underlying metre is unmistakable: "Ins Horn, zum Schwert, frisch dran und drauf!" (II,109).

A further undocumented connection with Des Knaben Wunderhorn can be seen in Aus dem Leben eines Taugenichts.

The famous line sung by the Taugenichts as he sets out:

Den lieben Gott laß ich nur walten. (II,368)

is strongly reminiscent of the lines in "Doppelte Liebe":

Darum ich auch  
Den lieben Gott ließ walten. (W,355)

The similarity is underlined by the fact that these lines are found in a song where a young man is torn between the love of two women. Krabiel sees Eichendorff's poetry as always reminiscent of that of Des Knaben Wunderhorn, but at the same time he sees the collection merely as a tool available to Eichendorff,<sup>23</sup> which is possibly an under-estimation of its importance to him.

Eichendorff did not draw directly on Des Knaben Wunderhorn to any great extent in his own works, yet he does make the folksong form used there his own, and by presenting poems in this style within the context of prose works he is able to emphasise the fact that most of these poems are in fact songs.<sup>24</sup> This is also achieved by the mention of instrumental accompaniment, generally by guitar or lute - instruments which can easily be transported out of doors. Thus, the singer is able to grasp the opportunity of a song as the inspiration strikes him. Although the inclusion of song should not be seen as an attempt to increase the realism of Eichendorff's prose

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23. See Krabiel, pp.15,99.

24. See Rodger, "The Lyric", on the importance of lyricism in German Romantic poetry, pp.167-70.

works,<sup>25</sup> such spontaneous poetic outpourings did occur within his own circle. In his essay Halle und Heidelberg, Eichendorff describes the evening gatherings with Görres, Arnim and Brentano, where discussion went on until deep in the night. On these occasions Brentano would sometimes be moved to sing:

Klein, gewandt und südlichen Ausdrucks,  
mit wunderbar schönen, fast geister-  
haften Augen, war er wahrhaft zauberisch,  
wenn er selbstkomponierte Lieder oft aus  
dem Stegreif zur Gitarre sang. (II,1059)

Eichendorff regrets immensely the daemonic qualities in Brentano, but greater than this regret is his admiration of Brentano's poetic inspiration, on which he touches with the word "zauberisch" in this description.

The existence and importance of "Zauber" in Eichendorff's concept of poetry is epitomised in his widely-known "Wünschelrute".<sup>26</sup> In fact "Zauber" is mentioned in the

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25. Eichendorff's major concern was always purely the effect that his works would have on his readers. This he makes clear in a letter to Fouqué of 15 June 1816:

Ich habe durch langes, nur zu oft scheinbar zweckloses, Umtreiben im Leben einen weiten Umkreis von Aussichten gewonnen, aus deren Gemisch von Zauber, lächerlicher Dummheit, Freude und Schmerz ich mich manchmal kaum herauswinden kann, und eine unwiderstehliche Lust dabei, gerade nur das alles, was ich gesehen, gehört und durchlebt, einmal recht keck und deutlich zu frommer Ergötzung, wieder darzustellen. (HKA XII,18)

26. "Es schläft ein Lied in allen Dingen" is itself further evidence of the influence on Eichendorff of Des Knaben Wunderhorn, for it shows a striking similarity of vocabulary and theme with "Die Juden in Passau" - itself taken from a sacred songbook in Brentano's possession:

Mit Gott der allen Dingen,  
Ein Anfang geben hat,  
So heben wir an zu singen,  
Ein wunderliche That. (W,93)

opening stanza of the first song included in his earliest prose work:

Aus der Kluft treibt mich das Bangen,  
Alte Klänge nach mir langen -  
Süße Sünde, laß mich los!  
Oder wirf mich ganz darnieder,  
Vor dem Zauber dieser Lieder  
Bergend in der Erde Schoß! (II,972)

So here at almost the earliest opportunity - on the second page of the work - we are presented with concepts and imagery central to Eichendorff's thinking. It is a question of Man's relationship with what Novalis, quoted by Eichendorff, calls the "unendliche schöpferische Musik des Weltalls" (HKA IX,298). There is a melody underlying our existence which is as old as the earth itself: its sounds are described as "alte Klänge". This melody is, however, in conflict with the earthly powers and locked within this conflict is Man himself. It is the poet's highest aim to free that melody so that it should overcome its adversary. In Eichendorff's estimation, Tieck had, within certain limits, achieved this "und gleichsam den Text zu dem wunderbaren Liede jener dunklen Mächte aufgefunden" (HKA IX,342). It would seem in Die Zauberei im Herbste that Raimund is already aware of the existence of the text of this melody in his reference to the "alte Klänge" as songs, but his final downfall is prefigured by his attitude as shown in the imagery used in this stanza. It is clear enough that there is an ambiguity of intent in the line "Süße Sünde, laß mich los'". This comes as a surprise after the opening line of the song in which he shows an apparently clear understanding and fear of the



situation in which he finds himself. However, his ambiguous attitude is confirmed by his wish to find refuge within the earth itself - refuge that can in fact result only from a descent "ganz darnieder". The falseness of his position and its hopelessness, despite his closing cry to God, can be seen when this stanza is compared to Fortunato's words in Das Marmorbild, for the ingredients of the two situations are the same but the outcome of each is radically different. In this second situation in Das Marmorbild, a man who is aware of the underlying melody of creation is again faced with earthly temptation in the form of Venus. Now, however, the verb "langen" which may have struck an uneasy note in connection with "alte Klänge" in Raimund's song, is placed in a context which seems to suit it better: it is used now in connection with the "wilden Erdengeister". In this situation, unlike that of Raimund, the singer now uses song against earthly temptation:

Ich sang ein altes frommes Lied, eines  
von jenen ursprünglichen Liedern, die,  
wie Erinnerungen und Nachklänge aus  
einer andern heimatlichen Welt, durch  
das Paradiesgärtlein unsrer Kindheit  
ziehen ... Glaub mir, ein redlicher  
Dichter kann viel wagen, denn die Kunst,  
die ohne Stolz und Frevel, bespricht  
und bändigt die wilden Erdengeister, die  
aus der Tiefe nach uns langen. (II,344)

It is important that Fortunato is talking here of songs - not merely poems - which are able to subdue earthly spirits. Brentano in his spontaneous singing was also seen by Eichendorff to come into contact with the underlying melody because, as in Fortunato's case, he under-



stands that the melody is there. In his discussion of Brentano's "Märchen", Eichendorff draws attention to this aspect of his work:

Es ist das alte, wunderbare Lied, das in allen Dingen schläft. Aber nur ein reiner, gottergebener, keuscher Sinn kennt die Zauberformel, die es weckt, und wir erhalten eine große Meinung von Brentano's ethischer Gewalt, wenn wir ihn so durch den Sommernachtstraum der Welt, ihn deutend und lösend, auf dem Märchen-Rhein dahinfahren sehen. (HKA IX,394)

The idea of a magic formula to release the underlying melody is not restricted to Eichendorff alone for Arnim, in his essay on folksong, sees remnants of something resembling such a formula in many of the old songs:

Viele der Singweisen deuten auf einen untergegangenen Tanz, wie die Trümmer des Schlosses auf eine Zauberformel deuten, die einmal hervortreten wird, wenn sie getroffen und gelöst. (W,458)

This "Zauberformel" is typified by its elusive nature as expressed here. It can only be achieved or even recognised by those with a pure heart directed towards God.<sup>27</sup> According to Eichendorff, Brentano - possibly surprisingly - comes into this category, as does Fortunato in Das Marmorbild in his constant awareness of the "Sternenhimmel". When, however, a person has turned away from God, confusion will ensue. This has happened to Raimund in Die Zauberei im Herbste. In the second stanza of his poem, which he does sing, but only "mit hohler Stimme", he declares that he is

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27. Significantly, it is said specifically of Raimund in Die Zauberei im Herbste: "in seinem Wandel war nichts von der heiteren Zuversicht einer wahrhaft gottergebenen Seele". (II,973)

unable to pray to God. His vision is clouded by earthly values and turning to Jesus in the third stanza, he is aware that the end for him is to be soon. Significantly, the indistinct prayers which he subsequently mutters - as opposed to the "Gott! Inbrünstig möcht' ich beten" of the second stanza - sound like nothing more than "verwirrte Zauberformeln" (II,972). This confirms that his heart is not directed towards God and that he is already lost. What should be good and true has become confused and debased.

Here, too, at the opening of his earliest prose work, written during the years 1808-1809, Eichendorff presents another concept which is to recur in his work: that of the person of considerable potential but who is lost through failing to achieve a proper balance - Romana in Ahnung und Gegenwart and Otto in Dichter und ihre Gesellen are two further striking examples. The fact is that an awareness of the "Zauberformel" is only one third of what is needed to make a whole person. Eichendorff makes this quite clear right at the outset of his Geschichte der poetischen Literatur Deutschlands:

Demdas Gefühl ist hier nur die Wünschelruthe, die wunderbar verschärfte Empfindung für die lebendigen Quellen, welche die geheimnißvolle Tiefe durchranken; die Phantasie ist die Zauberformel, um die erkannten Elementargeister herauf zu beschwören, während der vermittelnde und ordnende Verstand sie erst in die Formen der wirklichen Erscheinung festzubannen vermag. (HKA IX,22)

Raimund, with too much interest in "irdische Sehnsucht" (II,973) and "die Schönheit des irdischen Lebens" (II,983)

is unable to achieve this balance. Without this essential balance he is not able to relate his feelings to the "Formen der wirklichen Erscheinung" and finally departs, once more swept up in an illusion.

In Ahnung und Gegenwart Erwin is a similar figure whose life disintegrates tragically. In this case, as has been seen, he is aware of the duplicity in his singing as in his costume. Yet he too is in touch with the underlying melody. When he sings alone, with his eyes shut - maybe to close out the "Formen der wirklichen Erscheinung" - it is interesting to note that he is singing unaccompanied, as is specifically made clear:

Als Friedrich des Abends an Erwins Türe kam, hörte er ihn drin nach einer rührenden Melodie ohne alle Begleitung eines Instruments folgende Worte singen. (II,177)

The imbalance in Erwin's character as well as his total lack of religious education becomes evident to Friedrich early on in the narrative:

Nur mangelte bei Erwin das ruhige Gleichgewicht der Kräfte, die alles beleuchtende Klarheit ganz und gar. Im verborgensten Grunde der Seele schien vielmehr eine geheimnisvolle Leidenschaftlichkeit zu ruhen, die alles verwirrte [28] und am Ende zu zerstören drohte. (II,77)

The tragic quality of his character is emphasised by his similarity, on some levels at least, with Julie who is calm and noble and the one who understands him best. Furthermore, Erwin has always been aware of the underlying

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28. As with Raimund, a lack of internal balance creates an ultimately overwhelming state of confusion which, in Erwin's case, is to cause his death.

melody of life. One evening at Leontin's castle Friedrich is woken up by the sound of Erwin playing and singing, accompanied now on the lute. There is a clear contrast here between the reference to Raimund's hollow voice and in this case "einige volle Akkorde auf der Laute" (II,38). Friedrich is astonished to hear Erwin singing a song known to him:

Das Lied, das er sang, rührte ihn wunderbar,  
denn es war eine alte, einfache Melodie, die  
er in seiner Kindheit sehr oft und seitdem  
niemals wieder gehört hatte. (II,38)

Here then is a simple song to an old melody which touches an immediate chord in the listener, in this case Friedrich. Through the complicated blood relationship of Friedrich and Erwin, which is later to come to light, it is possible that this might have been an actual song from his childhood.<sup>29</sup> However, the words of the song are not passed on to the reader<sup>30</sup> and this points to the fact that, not existing

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29. This possibility only becomes clear to the reader in retrospect and in his prose works Eichendorff uses the idea of "Kindheit" (II,97,196,518,636 and 869) to indicate a state of innocence and purity, rather than to refer merely to the early years of a character's life. Arnim generalises on the use of childhood in this sense in describing the effect that folksongs have on the listener:

Mit wehmüthiger Freude überkommt uns das alte reine Gefühl des Lebens, von dem wir nicht wissen, wo es gelebt, wie es gelebt, was wir der Kindheit gern zuschreiben möchten, was aber früher als Kindheit zu seyn scheint, und alles, was an uns ist, bindet und löst zu einer Einheit der Freude. (W,451-52)

30. To a certain extent the words of the "worst" but also of the "best" songs are not given: the former possibly for what might be seen by those who share Eichendorff's belief in the power of the word as their innate danger and the latter possibly because in their perfection they are far greater than any individual poet or singer.

(within the fictional reality) as an actual song, it is part of the theoretical concept of an underlying melody. Later the same song is heard again; once more the words are not given. Whereas it previously moved Friedrich "wunderbar", now it fills the house with "wunderschönen Weisen". Where it had the first time been accompanied by full lute chords, it is now sung to a zither. The emphasis on musicality and "Wunder" is typical of songs which in Eichendorff's terms are rooted in the "Grundmelodie". These were typified for him by Brentano's magical and spontaneous outpourings which made him appear "wahrhaft zauberisch". Becoming aware of the song outside at the mill Friedrich is deeply affected:

Friedrich wagte kaum zu atmen, um die  
Zauberei nicht zu stören. (II, 240)

When he does, however, realise that the singer is Erwin, he rushes out towards him. Erwin is so shocked then at the sight of Friedrich that he collapses, falling as he does on the zither and crushing it beneath him. Once the zither is broken, cramp affects him, closing in on his heart. So as the instrument - his connection with the underlying melody - is broken, something appears to snap within him and very shortly he dies (II, 241). A similar linking of the zither and the heart re-appears in Das Schloß Dürande in a song by Gabriele, herself a tragic figure who cannot escape her fate. She sings:

Hat eine Zither gehangen  
An der Tür unbeacht',  
Der Wind ist gegangen  
Durch die Saiten bei Nacht.

...  
Mein Herz ist die Zither,  
Gibt einen fröhlichen Schall! (II, 829)

Here the connection is seen between the heart as it is touched unawares by elements outside itself (which bring out its innate music) and the idea of musical accompaniment as a link with that larger sphere.

Assuming that little or nothing is left to chance by Eichendorff, it is revealing to look at the half dozen occasions in his prose works where the zither is the accompanying instrument, particularly since it can be seen from his diaries that he himself is sensitive to the different qualities of the various instruments.<sup>31</sup> The link between the zither and the singer's heart has already been seen and is to be found yet again in Aus dem Leben eines Taugenichts when the painter Guido sings and accompanies himself, it is said most skilfully, on the zither:

Schweigt der Menschen laute Lust:  
Rauscht die Erde wie in Träumen  
Wunderbar mit allen Bäumen,  
Was dem Herzen kaum bewußt. (II, 383)

Perhaps it should not be overlooked that the zither, as well as being indigenous to the mountain regions of Germany and Austria and requiring a considerable degree of skill, has a purity and clarity of tone which is unique. Most readers would be subconsciously aware of these facts as they read and this may well colour their understanding and interpretation of the text: all the more so when the use of the

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31. See Wendler, pp.32-33 who states that for Eichendorff musical instruments are "nicht Kunstwerkzeuge, sondern eher Naturorgane" and are used "leitmotivisch" by him.



zither as an accompanying instrument is contrasted with the use of the instrument at the opposite end of the spectrum - the grand piano. Its appearances are strictly limited and of course always indoors: notably when young ladies are expected to go through their paces and when Romana relives the dance tunes of the previous evening:

Romana ... saß neben ihr am Flügel und  
schwelgte tosend in den Tänzen von der  
gestrigen Redoute. (II,121)

In Guido's song to zither accompaniment, however, there is a clear reference to the earth's underlying song and the adjective "wunderbar" is used: always a positive attribute in Eichendorff's terms. The same themes as in Guido's song are taken up by Gaston in Die Entführung. The sound of a zither is heard in the garden followed by Gaston's voice:

Hörst du die Gründe rufen  
In Träumen halb verwacht?

...

Die Nachtigallen schlagen,  
Der Garten rauschet sacht,  
Es will dir Wunder sagen  
Die wunderbare Nacht. (II,874)

Thus, Gaston himself is aware of the "Grundmelodie" but a further dimension is added here in that, at this point in the narrative, he is hoping by his song to outwit Diana: he hopes to lure her into the garden through the sound of his singing. Diana proves, however, almost to be a match for him until suddenly at the last moment he confronts her. The ruthless and calculating nature of his manoeuvres is vividly expressed in his next action: "Gaston, rasch die



Zither wegwerfend, blickte ihr lächelnd in die Augen" (II,875). That this whole episode is more than a light-hearted abduction resulting from a foolish bet is clear from the near disastrous turn that events subsequently take, and the danger to which they are exposed results from Gaston's own foolhardiness. Indeed, Diana asks him: "wer hieß dich mit Feuer spielen?" (II,878). Gaston in his song had been prepared to abuse what is virtually a sacred piece of knowledge and very nearly dies for it.

There is a final, humorous reference to songs plus zither accompaniment in Die Glücksritter. Suppius and Klarinett have arrived at the castle where they are playing the part of supposedly grand travellers. Suppius rather spoils the performance by spilling wine at the table and finally upsetting everything by catching his spurs and dagger in the table cloth. When they then move out on to the terrace, Suppius catches sight of a zither. At the sight of this he stops dead and then rushes off in the manner of someone suddenly struck by an excellent idea. However, when he returns it is not, as has been implied, to sing - maybe he cannot - instead he reappears playing the horn in the garden (II,918). Klarinett on the other hand at least picks the zither up and puts it on his knee to tune it. This is such a lengthy process, however, that the peacock falls asleep and before he finally sings further reference is made to the mechanics of tuning: "Jetzt hatte er die Zither in Ordnung gebracht" (II,917) - a far cry from the more usual spontaneous singing and an

action which is really somewhat ridiculous. As elsewhere in Eichendorff's work a negative approach - here in the form of ridicule by the author of an idea which is otherwise treated totally seriously - throws into relief the importance of that idea.<sup>32</sup>

The only remaining example of song with zither accompaniment<sup>33</sup> is to be found in Faber's tale in Ahnung und Gegenwart. Here, as before, it is as though the singer is inspired by the purity of the instrument. Just as Erwin sings an old song (text not given) and Guido and Gaston sing of the earth's underlying melody, in this example the character Ida sings an actual old song: the text is given in this case but significantly it is not composed by Eichendorff. This song "Obschon ist hin der Sonnenschein" (II,45) is one of only two examples taken directly from Des Knaben Wunderhorn, in this case from the second stanza of "Schall der Nacht" (W,199).<sup>34</sup> Ida has picked up the zither "um sich zu zerstreuen" (II,45), but

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32. In a similar vein and just as ridiculous is another scene in Die Glücksritter where Suppius and Klarinett set themselves up to sing in a backyard in the midst of old barrels and assorted rubbish. They never actually manage to perform the intended serenade and again the painfully unspontaneous nature of their actions is finely emphasised, here in the phrase: "Suppius, sein Waldhorn leise zurechtsteckend" (II,899).
33. In Dichter und ihre Gesellen Kordelchen does carry a zither, but only plays an occasional chord on it and is never actually said to accompany her own singing.
34. The other example - and again only a small section of the original is used - occurs as Gabriele's "Gut' Nacht, mein Vater und Mutter" (II,815), which forms the final stanza of "Die Judentochter" (W,252). Gabriele's song is introduced as "das alte Lied", just as Ida's song is referred to as "ein altes Lied".

a song which is a great deal more than merely distracting occurs to her. Through it she expresses the "nie gefühlte Unruhe und Ängstlichkeit" (II,45), which was in her soul. She weeps involuntarily at the sound of her own singing and then has to lay the zither aside because through the old song, its words and emotions, she has been forced to recognise her own sadness and cannot go on playing.

The fact that many of the songs included in Eichendorff's prose works are accompanied ones should be seen from these examples to be of significance. The folksong quality of his verse is emphasised by the insistence on its musical aspect. Through his imagination the reader is made to share in Eichendorff's 'habitual listening attitude'<sup>35</sup> as chords are struck and die away. Furthermore, as in the case of Julie's final song in Ahnung und Gegenwart, "Von der deutschen Jungfrau" (II,294), accompaniment, albeit in the reader's imagination, lends an otherwise typical "Romanze" an air of more personal presentation and relevance.

Accompaniment is also used with songs which are specifically intended to attract the attention of other characters. Three such songs are: one by Leontin in Ahnung und Gegenwart on his arrival with Friedrich at Rosa's castle (II,27) and two by Fortunat in Dichter und ihre Gesellen: the first when he arrives with Walter at the

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35. Rodger, "The Lyric", p.169.

house of the "Amtmann" (II,515) and the second to waken the actors as they sleep in the inn (II,702). In all of these three cases the singer is situated outside with his instrument, but while he remains where he is, the sounds of his singing and playing are able to enter the house. Fortunat includes this image in his song:

Da sind wir nun, jetzt alle heraus,  
Die drin noch Küssetauschen;  
Wir brechen sonst mit der Tür ins Haus:  
Klang, Duft und Waldesrauschen. (II,703)

The same image, more moderately expressed, is found in Fortunat's other accompanied song announcing his arrival with Walter:

Und durch das Fenster steigen ein  
Waldsrauschen und Gesänge,  
Da bricht der Sänger mit herein  
Im seligen Gedränge. (II,515)

This in turn is reminiscent of a song by Leontin in Ahnung und Gegenwart sung outside at night on a boat. Here, since the song is for Julie asleep inside the house, the same image is presented most gently of all:

Schlingend sich an Bäum' und Zweigen,  
In dein stilles Kämmerlein,  
Wie auf goldnen Leitern, steigen  
Diese Töne aus und ein. (II,89)

Accompanied song is used here as a structural device to unite characters in different places and at different stages of waking, but above all the fact to be emphasised is that here we are dealing with song. The examples given - of the singer outside, whose song reaches the sleeping person inside - parallel exactly the situation described by Arnim, when he first became properly aware of the power of folksong:

Das war auf dem Lande. In warmer Sommer-  
nacht weckte mich ein buntes Geschrey.  
Da sah ich aus meinem Fenster durch die  
Bäume, Hofgesinde und Dorfleute, wie sie  
einander zusangen. (W,428)

In the closing scene of Ahnung und Gegenwart, Faber finally draws together these ideas, where song is seen in its musicality to be magically connected with the earth's underlying song, yet directing itself at the same time towards Fortunato's "Sternenhimmel". Thus for Eichendorff folksong - or the forms based on folksong - by virtue of what he believed to be its sincerely religious qualities, is able to unite and balance the forces of earth and heaven. In this last scene in Ahnung und Gegenwart the guitar passes from hand to hand. First Leontin and then Julie give expression in song to their hopes and emotions. Faber remarks on this, commenting that their conversation has more or less dissolved into "Wechselgesang":

Der weite, gestirnte Himmel, das Rauschen  
der Wälder ringsumher, der innere Reichtum  
und die überschwengliche Wonne, mit welcher  
neue Entschlüsse uns jederzeit erfüllen,  
alles kommt zusammen; es ist als hörte die  
Seele in der Ferne unaufhörlich eine große,  
himmlische Melodie, wie von einem unbekannten  
Strome, der durch die Welt zieht, und so  
werden am Ende auch die Worte unwillkürlich  
melodisch, als wollten sie jenen wunderbaren  
Strom erreichen und mitziehen. (II,295-96)

Here the real importance of the existence of melody can be seen and in his turn Friedrich takes the guitar and sings "nach einer alten, schlichten Melodie" (II,297). So in turn he, too, gives expression in his final song to the "Grundmelodie" of creation.

## 2. Other Verse Forms in Contrast to the Folksong

In the lyrical intensity of the closing sequence of Ahnung und Gegenwart one character stands alone who neither sings nor plays - none other than Faber, while all the time he is the one actually to put into words the central concept of an underlying song. Rather than hastily reaching for the guitar as does Leontin (II,293) or simply answering with an accompanied song as do Julie (II,294) and Friedrich (II,297), Faber somewhat laboriously introduces his ideas:

So fällt auch mir jetzt ein Sonett ein,  
das euch am besten erklären mag, was ich  
von Leontins Vorhaben halte. (II,296)

Furthermore, it is emphasised by the next remark and introduction to his sonnet, that his contribution to what he himself has just called a "Wechselgesang", is in no way musical - "Er sprach" (II,296). In fact this scene highlights perfectly another issue of importance in a consideration of Eichendorff's preference for what he sees as the simple folksong form for the vast majority of the verses in his prose works.<sup>36</sup> This scene brings out clearly the fact that folksong in its apparent simplicity does not stand in isolation but should be seen against the background of other more obviously complex forms available to the poets of that period.

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36. The fact that the songs and poems in Eichendorff's prose works are clearly not "simple" and are certainly to a considerable degree, in Müller's words, "keine Volkslieder und keine Lieder im Volkston, sondern musikalisch gesprochen durchkomponierte Gebilde" (p.178), does not alter the fact that they do in Eichendorff's terms fulfil the rôle of what he himself called "Volkslied".



Faber in choosing to reply in sonnet form shows himself to be representative of a completely different attitude to poetry than that of Leontin, Friedrich or even Julie. Faber cannot be included in the description in Leontin's final song of the companions as "Singend gute deutsche Lieder" (II,300), for despite the fact that he is a poet by profession, this sonnet is his only work that is given and then it is neither a song nor in a native German form. Poetry was intended by Eichendorff to play its part in a regeneration of the nation's inner life. Before this could happen on a national scale, however, it would have to begin on an individual level. Faber, however, represents those for whom poetry and their own lives are two very different things. He belongs to that class of poets described by Eichendorff without enthusiasm as "gelehrt".<sup>37</sup> This is already indicated by his choice of the sonnet alone and in general terms his outlook is contrasted with that of Friedrich.

At their first meeting Friedrich is immediately disappointed to discover that the odd, even ill-tempered man he sees before him is Faber - disappointed, because he had always found much to admire in his writing (II,26). When Faber reads out a poem of his own (text not given), it is his concluding remark that brings out this disparity of Faber's life and poetry:

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37. Such poets were typified for Eichendorff in the figure of Platen, in whose work he saw "Studium ... Absicht und Prätension" (HKA IX,458).



Dem einen ist zu tun, zu schreiben  
mir gegeben. (II,31)

Friedrich suddenly sees that this is the root of the problem: Faber is keeping life and art distinct from one another, ignoring the need for sincerity in art, which alone will allow it to become a constructive part of life. This same distinction is repeated by Faber in the last scene of Ahnung und Gegenwart:

Die Poesie mag wohl Wurzel schlagen in  
demselben Boden der Religion und  
Nationalität, aber unbekümmert, bloß  
um ihrer himmlischen Schönheit willen,  
als Wunderblume zu uns heraufwachsen.  
Sie will und soll zu nichts brauchbar  
sein. (II,297)

Significantly and in accordance with his own radically different view of the matter, Friedrich answers this with a song in which poetry and poets are seen as absolutely central to life: "Der Dichter ist das Herz der Welt" (II,298).

When Faber reappears in the satirical Viel Lärmen um Nichts his character has not altered in any respect - it is just a little more extreme. On his first appearance in Ahnung und Gegenwart he is seen chasing anxiously after sheets of paper (II,25) - his morning's work: the implication that it exists only on paper and not within him is clear. Leontin shoots the papers out of the air and Faber is annoyed. When, in Viel Lärmen um Nichts, a manuscript of his goes flying he is instantly beside himself with rage (II,463). When he attacks the shepherds who sent it flying they are quick to reply in kind:

Sie hatten lange genug auf eine Gelegenheit gewartet, an dem Poeten einmal ihr Mütchen zu kühlen, der ihnen in seinem vornehmen, gelehrten Müßiggange von jeher ein Ärgernis war. (II,464)

Here the matter is treated with some humour but it is in fact for Eichendorff a literary issue of some seriousness and Faber typifies one aspect of it in his sonnet: the choosing of foreign forms in preference to the less obviously complex, home-grown variety.

The dubious suitability of the sonnet as a form for German poetry is not merely a notion of Eichendorff's. In the Zeitung für Einsiedler of 1808 to which Eichendorff himself refers,<sup>38</sup> Görres had published a satirical essay entitled "Die Sonettenschlacht bei Eichstädt" and Arnim had contributed the "Geschichte des Herrn Sonet und des Fräulein Sonete". Various references are made in Ahnung und Gegenwart which show a similarly disparaging attitude to the form as used by some German Romantics. This can largely be accounted for by the fact that when Eichendorff was writing this work he had just finally freed himself of the influence of Graf von Loeben. In fact, he wrote no sonnets himself between 1814 and the late 1830's when he took up the form again, inspired by the Spanish sonnettists.<sup>39</sup>

In Ahnung und Gegenwart Friedrich talks first of sonnets early on in the work in what amounts to a declara-

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38. See HKA IX,33.

39. See Hans Wolffheim, Sinn und Deutung der Sonett-Gestaltung im Werk Eichendorffs, pp.40-41. Eichendorff wrote in fact about sixty sonnets and Hilda Schulhof even sees the peak of his poetic development as including his main sonnet output. (HKA I,1,XXXII)

tion of his poetic ideals, which are close to those of Eichendorff himself:

Bis in den Tod verhaßt sind mir besonders  
jene ewigen Klagen, die mit weinerlichen  
Sonetten die alte schöne Zeit zurück-  
wünseln wollen und, wie ein Strohfeuer,  
weder die Schlechten verbrennen, noch die  
Guten erleuchten und erwärmen. (II,32)

The same feeble quality of some sonnets is referred to again by Friedrich at the literary gathering in the town. Here a "Haufen Sonette" appear to him as weak and ephemeral as <sup>der</sup> "fade unerquickliche Teedampf" (II,134). Their weakness is the result of the smallness of the feelings which they embody, for their grandiose language can do nothing to disguise this fact or to make up for "Gefühlchen" (II,134). Leontin makes a similar point earlier on in the narrative. He has lost patience with his companions for turning his own plans to escape for a few days into a leisurely expedition and speaks with some bitterness of how they will now travel:

Wir andern werden uns zuweilen zum Spaße  
im grünen Haine verirren und dann über  
unser hartes Trennungslos aus unsern  
spaßhaften Schmerzen ernsthafte Sonette  
machen. (II,38)

Thus, as far as Leontin is concerned, sonnets can originate either in a lack of real feeling (as in the case of the Prince's sequence of sonnets) or equally in a lack of understanding. In the final scene of Ahnung und Gegenwart he bitterly makes this point:

Zieht dann von Zeit zu Zeit einmal ein  
wunderbarer, altfränkischer Gesell', der  
es noch ehrlich und ernsthaft meint, wie  
Don Quixote, vorüber, so sehen Herrn und

Damen nach der Tafel gebildet und  
gemächlich zu den Fenstern hinaus,  
stochern sich die Zähne und ergötzen  
sich an seinen wunderlichen Kapriolen,  
oder machen wohl gar <sup>auch</sup> Sonette auf ihn,  
und meinen, er sei eine recht interes-  
sante Erscheinung, wenn er nur nicht  
eigentlich verrückt wäre. (II,293)

This expresses clearly Leontin's own attitude to the sonnet form, which is an attitude of some importance since he is shown to have a deep understanding of life, despising all that is false or mean. At the pseudo-literary gathering Friedrich is reminded of the conversations about poetry and art which he had had with Leontin, where Leontin's words gradually had become one with the "Rauschen des Waldes und dem großen Geheimnisse des Lebens" (II,134).

Not surprisingly, few sonnets actually occur within the prose works<sup>40</sup> and it is significant to note the attributed authorship of each one. In fact, it seems fair to say that within the context of the prose works the sonnet in particular reveals the problematic nature of certain characters.<sup>41</sup> Faber's sonnet has already been mentioned. Romana - when she herself is disguised as a huntsman - sings a sonnet where the first line deals with another form of deception: "Wir sind so betrübt, wenn wir auch scherzen" (II,186). In Das Marmorbild, the living statue of Venus - the ultimate deception - sings a sonnet as she appears and reappears in the palace garden (II,322).

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40. See Appendix, List H, p.283.

41. See Naumann, p.103, who sees such characters as having fallen victim to "Sinnlichkeit, einem unbändigen Freiheitsdrang oder der Selbstversenkung".

The remaining sonnet given in full is that written down by Otto in Dichter und ihre Gesellen where deception is again to be found, in this case in the form of self-deception:

Doch weh! wie fremd sind plötzlich  
deine Blicke,  
Als wärst du's, die ich meinte, nie gewesen - (II,638)

The contrast of the sonnet and folksong forms is made vividly here for Otto adds two further brief four line stanzas. Whereas before he was turning in the sonnet to his loved one to revive his hope and inspiration, he now turns directly to God:

O Herr gib Frühling wieder  
Luft, frische, freie Luft! (II,638)

With this virtual prayer he suddenly becomes aware of the "Gruft" in which he finds himself. Hearing a bird singing just as at Hohenstein to which his thoughts have returned in the song in folksong style, he lays his head on his arms and cries. Here then is a direct contrast to the foregoing sonnet: deeply felt emotion and a clear understanding by the poet of his real position in what in Eichendorff's terms is the plainest and most unpretentious of forms. Had the sonnet been in any way as moving or effective Otto should in all likelihood have cried after it instead.

The sonnet form, according to Eichendorff, does not have its roots in the German language and must therefore be handled with particular care. However, the most suspect form in Eichendorff's estimation was the dithyramb.

No examples of this form are included in the prose works but uncomplimentary reference is made to those who ignore indigenous national forms in its favour. Schlegel describes in detail its properties: its Greek origins<sup>42</sup> and its free form which leads to "1) Armuth, 2) Unwahrheit".<sup>43</sup> Eichendorff mentions the form in his sketches for Unstern:

Vielleicht gleich nach der ersten Gesellschaft dort, wo ich so blöde bin ... werde ich dithyrambisch—humoristisch, (II,1011)

and again:

da fährt mir endlich plötzlich der Humor aus: ordentlich dithyrambisch spreche ich immerfort, mitten durch in eignen hohlen Floskeln, u. immerfort nur von Brot, Brot! (II,1011)

This form may be adequate as an uneasily humorous device, but that it cannot be a vehicle for true poetic expression is also perfectly clear. Examples of the form are not given for their inclusion could be more destructive than constructive. At the literary gathering there is, however, a description of someone who indulges in this particular form. In fact, he indulges himself to such an extent that he ends his recitation with a tremendous shout, becoming quite blue in the face and greatly impressing the assembled ladies (II,132). Later on Leontin, who was as disgusted by this performance as was Friedrich, describes the reciter as the "vom Hochmutsteufel besessenen Dithy-

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42. See Athenäums-Fragment Nr.165, KA II,191.

43. See KA XI,200-01.

rambist" (II,153). Poets thus overcome by pride at the sound of their own voices are no longer able to see clearly the actual poetry. In Leontin's words:

das Meer ist nicht so tief, als der  
Hochmütige in sich selber versunken  
ist! (II,261)

The dithyramb is a form which in its freedom - it derives from one time bacchanalian revelries - allows the poet to consider his free inspiration more important than any content: this representing for Eichendorff a greater disadvantage by far than its non-Germanic origins.

Eichendorff's objection to foreign forms is based, it should be remembered, not on nationalistic but on poetic grounds, for since such forms can never become truly Germanic, they are therefore not suitable to express fully the poetic inspiration of a German-speaking poet. Schlegel makes this point quite explicitly:

Soll die Liebe, der Wein usw. besungen  
werden, so muß dies jedes Volk in seiner  
Art und Weise tun. (KA XI,71)

Furthermore, the use of foreign metres is too uncomfortably redolent, in Eichendorff's opinion, of the learned approach:

Es ist überhaupt eine bloße Einbildung  
der Gelehrten, daß dieser Streckvers von  
Hexameter, der ja selbst bei den <sup>alten</sup> Römern  
nie volksthümlich wurde, jemals wirklich  
deutsch geworden. Es bleibt immerhin  
ein erzwungener fremder Klang darin, ein  
leiser Anhauch gelehrter Stubenluft, der  
grade in dem Innerlichsten am empfind-  
lichsten stört und verletzt. (HKA IX,106)

Here Eichendorff is discussing Klopstock's discarding of rhyme but the sentiment is applicable in a wider sense. It highlights Eichendorff's view that a learned approach is



least likely to awaken an answering note in the listener - rather, in its strangeness, it will alienate the listener, wounding his sensitivity. In fact, according to Eichendorff poetry in foreign forms cannot possibly reach the heart of the listener because, as he points out with reference to Tieck, these forms can serve only to disguise the lack of any real feeling:

und in der „Genoveva“ die Andacht sich  
hinter berausende Blumensträuße der  
künstlichsten ausländischen Versmaße  
flüchtet, welche dem durchaus volkstüm-  
lichen, einfachrührenden Inhalte völlig  
fremd sind und nur dazu dienen, den  
Mangel an Unmittelbarkeit des Gefühls zu  
verhüllen. (HKA IX,347)

Thus the folksong form as it occurs in Eichendorff's prose must be seen not in isolation but as a deliberate choice within the broader context of the unsuitability in his view of other foreign or more overtly complex forms as a means of expression for a German-speaking poet. Furthermore, this preference for a straightforward verse form is firmly rooted in the views of those who had the strongest influence on the young Eichendorff. See, for example, Schlegel in his Vienna lectures:

Das eigenthümliche Wesen und der rechte  
Weg der deutschen Verskunst aber besteht  
darin, daß wir alle fremden Sylbenmaßen  
... wieder verlassen und zu den einfachen  
deutschen Versformen zurückkehren. (KA VI,374-75)

and these forms are to be developed

aus der innersten Natur der deutschen  
Sprache. (KA VI,375)

It is interesting to note that Eichendorff, in agreement with Schlegel's opinion on the suitability of native

German verse forms for the work of German poets, expresses this more in terms of a general principle. More important still is the reason that he gives for this:

Es ist überhaupt ein seltsames Miß-  
verständnis, die Poesie einer Nation  
von ihrer eigenthümlichen Form, als  
etwas ganz Zufälligem, trennen zu  
wollen; beide gehören nothwendig  
zueinander wie Leib und Seele, und  
geben eben zusammen erst die Poesie. (HKA IX, 213-14)

Thus Eichendorff shows himself concerned above all in his choice of form with the creation of "Poesie" - a concern which is consistent with his belief in the importance of the "ewiger Bund von Poesie und Religion".

The folksong form used by Eichendorff has not only the advantage for him of what was accepted as a characteristically Germanic structure in its rhyme and metre, but in addition to this, its apparent simplicity, in Schlegel's terms, is an asset in itself. Literary simplicity of any kind must, however, according to Jurij Lotman, be seen against its own background, for it exists purely as a simplification of more complex forms, which yet remain in the memory of readers and listeners.<sup>44</sup> Nowhere is this more true than in Eichendorff's case. His preference for what Schlegel calls the simple German verse forms can better be understood in this light. After a period of increasing poetic complexity and experiment, there had been a move, led notably by Schlegel, towards a new literary "simplicity". Schlegel's insistence in his ninth Vienna lecture on "edle

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44. See Jurij Lotman, Vorlesungen zu einer strukturalen Poetik, p.61.

Einfalt" (KA VI,213) is well-known. However, literary simplicity in this sense is by no means an easy way out for either author or recipient. Indeed, Lotman maintains that the degree to which literary simplicity is appreciated artistically in any society, can be taken as a reliable measure of the cultural level of that society.<sup>45</sup> Eichendorff makes the same point from another angle in his description of the time when he was a young man. Discussing the sway which Schiller and Kotzebue had over the nation, through technical splendour alone, he continues:

Denn es ist in gewissen Zuständen der  
Cultur nichts unverständlicher, als das  
Einfache. (HKA IX,262)

To what extent Eichendorff is remembering the reception of his own works cannot be known, but this does serve to throw into relief the background against which he embarked on his own poetic career. At the same period A.W. Schlegel was also pleading in a letter to Fouqué for a return to simplicity and is quoted by Eichendorff in his Geschichte der poetischen Literatur Deutschlands:

und in der Kunst wie im Leben ist doch  
das Einfältigste und Nächste wieder das  
Höchste. (HKA IX,472)

Similarly in Friedrich's last song in Ahnung und Gegenwart the attitude of that time to "Einfalt" is described:

O Einfalt gut in frommen Herzen,  
Du züchtig schöne Gottesbraut!  
Dich schlugen sie mit frechen Scherzen,  
Weil dir vor ihrer Klugheit graut. (II,298)

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45. See Jurij Lotman, Vorlesungen zu einer strukturalen Poetik, p.60.

Simplicity is imparted a religious quality in this stanza and this link is not surprising since Schlegel himself draws attention in his Vienna lectures to what he considers to be the literary simplicity of the Bible itself.

Schlegel makes it clear, however, that simplicity or "Einfalt" does not mean poverty or even naïvety of form and expression, but rather an absence of "Künstelei".

He emphasises this point by juxtaposing the two ideas twice within the same paragraph. He talks of the influence which the Bible had on the literature of the Middle Ages as "die Einfalt, die Entfernung von aller Künstelei". He then goes on to describe parts of the Bible itself in a way which shows that for him the idea of "simplicity" is not incompatible with a richness of poetic expression:

Dieselbe Einfalt und Entfernung von  
Künstelei zeichnet auch den poetischen  
Teil der heiligen Schrift aus, so reich  
die dichterischen Bücher desselben auch  
an schönen und besonders an erhabenen  
Zügen sind. (KA VI, 211)

The complex nature of this whole issue, and the fact that there can only be the finest of dividing lines between what must after all be consciously constructed "Einfalt" and its counterpart "Künstelei", is brought out by Schlegel's own statement that "sinnreicher Schmuck leichter ist als edle Einfalt" (KA VI, 213). In fact, Schlegel implies that "simplicity" results as much as anything from a poet's attempting to convey an awareness of God and the inner man in his work, but is destroyed by any attempt on the poet's part to encompass those concepts in his poetic expression.

for this leads to "Verstandeskünstelei" and a descent into the "Sinnenwelt ... oder in das Bekenntnis der Unwissenheit" (KA VI,211). Thus for Eichendorff, too, technically complex expression - "verschnörkelte Rhetorik" (HKA IX,236) - and "Verstandespoesie" which never goes beyond "Wirklichkeit" and "das Gebiet der gewöhnlichen Erscheinung" (HKA IX,238) are to be rejected in favour of a simplicity of expression which he feels to be closest to "das Höchste". Therefore, literary simplicity derives ultimately in Eichendorff's terms from a particular, even religious, attitude, where the poet's major concern is not with the self or with technical ostentation as in the case of the "learned" poets of the Reformation, but instead with the "Poesie" and through it with the higher things beyond this world.

A poet whom Eichendorff wholeheartedly admires and calls "one of our noblest poets" is Arnim. Above all Eichendorff finds his attitude admirable: "diese Unabhängigkeit und Wahrhaftigkeit der Gesinnung" (HKA IX,340). Arnim had aimed to achieve honesty above all else in his poetry and Eichendorff notes the effect that this had on Arnim's choice of form:

Daher hat er sich jederzeit fern gehalten von dem exotischen Formenspiel, welches damals das einfache Lied und „die blaue Blume“ der Romantik üppig zu überwuchern drohte. (HKA IX,340)

The straightforward and unpretentious nature of the form achieved by Arnim is consequently reflected in its expression:

Seine Poesie ist wie ein schlanker Baum

auf der Höh über einem blühenden Abgrund,  
... Wer nicht schwindlich, mag sich  
getrost in den wiegenden Wipfel zum  
Dichter setzen, er weist ihm ohne viel  
Worte all' die Herrlichkeit der Welt und  
nennt ein jedes bei seinem rechten  
Namen. (HKA IX, 341)

This ability to call something by its correct name,  
reminiscent as it is of folk lore, traditionally gives the  
caller power over the one who is named. Another poet who  
has this ability, according to Eichendorff, is Werner:

Da ist keine Spur von Lüsternheit, von  
Beschönigung oder <sup>ästhetischem</sup> Hätscheln der Sünde;  
der Teufel wird überall bei seinem  
rechten Namen genannt. (HKA IX, 354)

This is in direct contrast to the Prince in Ahnung und  
Gegenwart in his sonnets on the seduction of the innocent  
girl, where Friedrich is horrified "wie schön sich da die  
Sünde ausnahm" (II, 195). This ability which Eichendorff  
perceives in the work of Werner and Arnim is seen by him  
to be God-given, for God alone has power over the devil.  
Friedrich, in his last song, which draws together so many  
important ideas, makes this abundantly clear when he talks  
of the poet's rôle:

Drum hat ihm Gott das Wort gegeben,  
Das kühn das Dunkelste benennt,  
Den frommen Ernst im reichen Leben,  
Die Freudigkeit, die keiner kennt. (II, 298)

In the same way that the apparently simple folksong  
form is contrasted with the "exotischen Formenspiel" of  
learned poetry, so, too, Eichendorff contrasts "Gesinnung"  
- as shown by Arnim - with "Talent". Here "Talent" is  
taken to mean that purely technical and linguistic ability  
shown by some poets, which allows them to play skilfully

with various forms, although generally to the detriment of the content.

Die Poesie liegt vielmehr in einer fortwährend begeisterten Anschauung und Betrachtung der Welt und der menschlichen Dinge, sie liegt ebenso sehr in der Gesinnung als in den lieblichen Talenten, die erst durch die Art ihres Gebrauches groß werden. (II,142)

Later on, towards the end of the narrative, Friedrich, turning to the religious life, consciously discards his "Talentchen" (II,284). Victor in Dichter und ihre Gesellen brings out the fact that "Talent" is more of a negative than a positive force. It is no more than a flash of momentary illumination, for it is one which "sich selbst verzehrt, indem er zündet" (II,726). Of much greater importance to Eichendorff is the underlying attitude of a poet. In his view Uhland shows an admirable attitude and Eichendorff quotes a poem of his as evidence:

Es ist dieselbe tüchtige Gesinnung, die  
uns den Dichter ehrenwerth und seine  
Poesie zum Volksgut gemacht hat. (HKA IX,415)

Uhland's poetry was a major influence on Eichendorff's own work and it will not be due to chance alone that the poem quoted here by Eichendorff deals with those same themes that were so important to him:

In solchem Angedenken  
Des Landes Heil erneun;  
Sein eignes Ich vergessen  
In Aller Lust und Schmerz. (HKA IX,415)

Eichendorff's belief in the importance of the poet's attitude - above all in the need for honesty - and its reflection in what he considered a suitably straightforward natural form (in this case the folksong), was not taken by



him to its ultimate extremes. In his own words, in his discussion of Goethe whose mastery in form he recognises:

Ohne tüchtige Gesinnung gibt es freilich  
keinen tüchtigen Dichter; aber auch die  
Gesinnung ist nichts ohne die tüchtige  
Darstellung, welche eben das Organ aller  
Kunst ist, und ohne deren lebendige  
Vermittelung alle idealisirte Tugend-  
haftigkeit nur ein todter Begriff bleibt.

(HKA IX, 265-66)

The presentation of an idea does have its own importance but, as in so much of Eichendorff's thinking, it is a question of overall balance. The balance is destroyed as soon as a poet becomes more interested in the form than the basic idea - and this is very much the danger for the so-called learned poets.

The folksong as understood by Eichendorff should be seen as a contrast to the complex, often foreign, forms preferred by the "learned" poets. Its apparent simplicity of form is, however, also paralleled in an apparent simplicity of expression and language. This also stands in contrast to the language of the "learned" poets. According to Eichendorff, this division of the language into two types originated in the days of the Romans, with the influence of Latin:

Und so erhielten wir schon damals eigent-  
lich zweierlei Sprachen, eine gelehrte und  
eine Volkssprache, ein Dualismus, den  
unsere Literatur noch bis jetzt nicht ganz  
beseitigt hat. (HKA IX, 36)

Later on in the same work Eichendorff comes back to this point - again with the implication that this is not a situation simply to be tolerated or accepted, but rather

one which should be rectified - and where else should an author play his part in achieving this if not in his own works?<sup>46</sup> The existence of two distinct types of language has become a divisive force in the nation:

Jetzt dagegen wurde auf einmal eine noch  
bis heut nicht überbrückte Kluft  
zwischen Volk und Dichtern gerissen und  
mitten in Deutschland ein heidnischer  
Parnaß künstlich aufgethürmt, von dem  
die gelehrten Poeten mit derselben  
Verachtung auf das Volk herabblickten,  
als das Volk zu ihnen hinauf, wo es nicht  
vielmehr völlig gleichgültig daran vor-  
überging. (HKA IX,102)

A brief exchange in Dichter und ihre Gesellen serves to illustrate this idea of a division between the people and learned poets, which leads to mutual scorn and misunderstanding. Across the evening air comes the sound of the *Literatus* singing (II,543). A few moments previously Fortunat had referred to him as "der Lateiner" (II,542), a clear indication as well as his title "*Literatus*", that here is one of the learned poets. After his brief song, Kordelchen - representative of the attitude of the ordinary people - mocks him in some amusement:

"Du, du" - sagte sie mit dem Finger drohend,  
"du hast heute wieder deine melancholische  
Stunde!" - "Ach," erwiderte der *Literatus*,  
halb unwillig abbrechend, "was weißt du  
davon, wie einem Gelehrten manchmal zumute  
ist!" (II,544)

The fact that the learned poet does not even expect to communicate his feelings is neatly illustrated here.

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46. In fact Martin Wettstein, Die Prosasprache Joseph von Eichendorffs, p.77, sees Eichendorff's popularity as a result in part of his having bridged this very gap in his own work.

However, this scene is given a further twist. Kordelchen has in fact perfectly understood what his song was about, because of course the short eight line stanza, "Die fernen Heimatshöhen" (II,543), is by no means of the learned type. It is of a traditional folksong construction with three feet to each line and no complexities in the rhyme scheme. The observant reader might already have been surprised that the Literatus should be heard singing a song of this nature and his suspicions would soon be confirmed, when it turns out that the Literatus is none other than the poet Victor-Lothario in physical but not poetic disguise (II,546).

Görres, in his essay on Des Knaben Wunderhorn, also speaks of this undesirable division between ordinary people and the learned poets. The latter, in his view, are obliged to use "peinliche Anstrengung"<sup>47</sup> in their poetic output because they are no longer in touch with the "old metal" of the nation's poetry:

Durch Tradition hat ein Theil des alten  
Metalles sich von Geschlecht zu Geschlecht  
vererbt. Die Gelehrten haben sich frühe  
schon von der Pflege losgesagt; das Volk  
hat sie noch mit seinen andern alten  
Gebräuchen aufbewahrt, (G IV,28)

and Görres found evidence of its remains in the songs of Des Knaben Wunderhorn. Schlegel, however, looking at the fact of this division takes the problem a stage further in his Vienna lectures and points out the consequences:

Die Trennung des gelehrten Standes und der

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47. See G IV,25. Friedrich expresses a similar sentiment in his last song with the words: "O laßt unedle Mühe fahren" (II,299).

gesellschaftlichen Bildung unter sich  
und von dem Volke ist das größte  
Hindernis einer allgemeinen National-  
bildung. (KA VI,11)

How could poets hope, by learned exhortation, to influence the people and reunify the nation when their work could not even communicate directly with those people? They were unable to communicate because their work was not of the people and Eichendorff had some hard words to say of learned poets, for example Schönaich and Bodmer, in this respect, classing them perhaps unexpectedly with theologians:

Theologen und Gelehrten, die jederzeit  
die besondere Gabe haben, Alles unpopulär  
zu machen. (HKA IX,176)

The learned poets, according to Eichendorff, ignored native German verse forms and turned for their inspiration to foreign forms. Antiquity had its own greatness in "das Reinmenschliche" of its art (HKA IX,16) but this quality could not simply be transferred to another age and language. Attempts to do this gave German poetry:

etwas Fremdes, Gelehrtes und Irreligiöses,  
... das sie unpopulair und zu einem bloßen  
Steckenpferde der sogenannten Gebildeten  
machte. (HKA IX,16)

The idea that a learned approach to poetry is connected with a lack of true religious feeling is inherent in Eichendorff's own preference for the folksong form for the verse in his prose works and is expressed again here. In Eine Meerfahrt the same idea is given more colourful expression, in the words of Alvarez (although himself not a religious man):

der Teufel - wollt sagen: der - nun, Ihr

wißt schon, man darf ihn heut nicht beim  
Namen nennen - der hat für jeden seine  
besondern Finten, unsereins faßt er  
geradezu beim Schopf, eh' man sich's  
versieht, euch Gelehrte nimmt er  
säuberlich zwischen zwei Finger wie eine  
Prise Tabak. (II,758)

Thus in his prose works the folksong form has been chosen by Eichendorff against this background of dubious "learned" activity, which produces work that is at best ineffectual and at worst directly irreligious or dishonest. Above all the reason for Eichendorff's preference for the folksong form is his belief in its superiority over all other forms. This is well illustrated in Dichter und ihre Gesellen by the incident when the company is marvelously calmed and united by the singing of a folksong (II,576). A new awareness of deeper values in people and in their surroundings has been awakened and one quiet remark sums up the situation:

der Prediger konnte mit seiner Gelehrsamkeit  
gar nicht aufkommen. (II,577)

The folksong is thus seen to be the means to touch people in their innermost hearts in a way that no amount of learning will ever achieve. Those whose hearts are to be touched are initially (as in this case) the narrative characters themselves but ultimately the reader too should be moved. Both of these aims will be considered, and in order to examine the first of the two, it is proposed to establish the degree to which the lyric poetry of the prose works is actually integrated into the narrative structure of these characters' lives.

## CHAPTER III

### THE INTEGRATION OF VERSE AND PROSE TEXT

#### 1. Links between Verse and Prose

Eichendorff follows in a well established literary tradition by including verse in his prose narratives.<sup>1</sup> Furthermore, by combining verse and prose in this manner he also shows himself to be following Schlegel's dictum that verse should not be conceived in isolation but woven instead into a prose text (LN 1569). However, the criticism has been voiced that Eichendorff's verse is not "woven" into the text at all, but that it is merely placed there and even suffers from a sameness of introduction.<sup>2</sup> Even when negative emphasis is not laid on the supposed separateness of the verse, Neuburger's criticism can nevertheless be seen to colour even favourable comment on the verse. For example, when it is seen as being set in the prose "like jewels"<sup>3</sup> the implication is that it is of course quite distinct from the prose text itself. Although such a view demonstrates a readiness to admit to the value of the verse, it nonetheless misses the point that, given the importance of Schlegel's theories for Eichendorff, the verse should ideally constitute part of the fabric of the whole and that unless it fulfils this demand it has failed

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1. See Purver, p.136.

2. See Neuburger, pp.301-02, whose considerable influence has already been discussed here (pp. 35-43)

3. Thomas A. Riley, "An Allegorical Interpretation of Eichendorff's Ahnung und Gegenwart", p.204.

in its function. A more suitable, and productive, approach to the verse is one which recognises not only the value of individual poems and songs in the prose works but also the fact that they can only properly be appreciated when studied within the context of those prose works.<sup>4</sup> The verse in the prose works has, however, rarely been accorded the same importance as the prose texts in studies of Eichendorff's work,<sup>5</sup> possibly because of the lasting influence of Neuburger's comments on the separate nature of the two components.

In fact, superficial linguistic similarities and obvious verbal links between the two are strictly limited and it is this feature alone which has no doubt facilitated Neuburger's negative attitude. On the comparatively few occasions where the same words or phrases are found both within a poem and in the surrounding prose text, it becomes clear through the repetition of unusual words in Eichendorff's vocabulary or other distinctive phrases that the reader's attention is being deliberately drawn to these parallels.<sup>6</sup> An examination of their occurrence shows

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4. Hermann Kunisch, p.152, who makes this point with some emphasis.

5. Lawrence Radner's Eichendorff: The Spiritual Geometer is the outstanding exception here, but his study only deals with Das Marmorbild and Aus dem Leben eines Taugenichts, with no mention of the novels.

6. See Radner, p.220, who uses just such an example - "Die Klänge verrinnen" (II,312) and "die Klänge verronnen" (II,314) - to show that "songs merge with the movement of the narrative", but does not comment on the fact that the linking phrases are almost identical, nor does he recognise that this is in fact an isolated example.



that such repetition has a purpose, this being the creation of an "unreal" (within the context of the fiction), even dreamlike situation. In Die Zauberei im Herbste, which deals with the completely "unreal" situation of a man caught up within the Venus legend, there are some links between the prose text and the songs. Raimund describes his downfall: he hears horns in the woods and unidentified voices singing, closing with the lines:

Reichen, vollen Liebesgruß  
Bietet dir der Hörner Schallen,  
Süßer! komm, eh sie verhallen! (II,976)

Following this the horns are mentioned three times: "die Hörner klangen fort" (II,977); "die Waldhörner hallten noch fort" (II,978) and finally "die Lieder der Waldhörner klangen heute nur aus weiter Ferne, bis sie endlich gar verhallten" (II,981). At exactly this point when the sound has died away, the light goes out of his loved one's eyes and when Raimund wakes a little later she has died. This is typical of the Venus legend, that a person loses all sense of time - a second or a year may seem the same. Raimund has heard in the sound of the horns what he wants to hear and has succumbed to an illusion of his own making. The reader is made aware of this by the sound of the horns in the background which define the appearance and the disappearance of the illusion. So far the legend has been presented in its traditional form, but Eichendorff takes it a stage further in that Raimund is never to escape his original illusion. Now, at the traditional point of awakening there is a clear link with the song that

Ubaldo originally heard Raimund singing. Possibly because this passage is now at some distance in the narrative from that song, the link occurs twice. In the second stanza of Raimund's song are the following two lines:

Und ringsum der Wälder Sausen  
Füllt die Seele mir mit Grausen. (II,972)

Now at his awakening the following phrases are found all within the space of the same page and in this order:

"Die Bäume sausten wunderbarlich"; "Ein Grausen ... befiel mich da auf einmal"; "dieser Gesang vermehrte noch mein Grausen"; "die Bäume sausten hinter mir drein" (II,982).

This link makes it evident that the condition of his soul has not changed, from the point when he awoke from the illusion to that of his meeting with Ubaldo. In fact, this is further confirmed by Raimund's own remarks to Ubaldo. His cry in his earlier song, "Gott, inbrünstig möcht' ich beten" (II,972) is now seen to have been futile, as he explains:

Inbrünstige Gebete entstiegen gar oft  
meiner geängstigten Brust, und ich wähnte  
manchmal, es sei überstanden und ich habe  
Gnade gefunden vor Gott; aber das war  
nur selige Täuschung seltener Augenblicke  
und schnell alles wieder vorbei. (II,983)

He is aware that his prayers have been fruitless and at the end of the story finally succumbs again to "das alte Waldhornlied" (II,985).

It is interesting to note that in Das Marmorbild, which also deals with the Venus legend, Florio's song "Wie kühl schweift sich's bei nacht'ger Stunde" (II,317) is linked to the prose text in a similar way. Florio too is

clearly in a dream-state. He is described as sitting "fast träumerisch still" (II,310). Then the link occurs which has already been mentioned of "Die Klänge verrinnen" (II,312) from Fortunato's song and "die Klänge verronnen" (II,314) of the prose text immediately following it. Soon after this Florio lies down to sleep, but unable to do so, sinks into a further dream-state where the elements of his dream are now described as though they are actual facts (II,316). Soon after this he sings a song containing the following stanza:

Und Nachtigallen wie aus Träumen  
Erwachen oft mit süßem Schall,  
Erinnernd rührt sich in den Bäumen  
Ein heimlich Flüstern überall. (II,317)

Now, just as elements from Raimund's song reappear in the prose text, so here too the images from this stanza of the dreaming nightingales and the whispering trees are found in the prose text following the song:

Denn auch das Rauschen der Bäume kam  
ihm nun wie ein verständiges, vernehm-  
liches Geflüster vor, (II,318)

and

Nur hin und wieder erwachte manchmal  
eine Nachtigall und sang wie im  
Schlummer fast schluchzend. (II,321)

Thus, as in Raimund's song, there is no clear division in Florio's world between (fictional) reality and the imagery of song.

In Dichter und ihre Gesellen one of Fortunat's songs is similarly linked with the text, that is, the surrounding trees and the sound they make reappear in Fortunat's song. After his arrival in Rome, Fortunat hears the sound of a

woman's voice in the garden at night "durch das Rauschen der Wipfel" (II,614). He opens all the doors of the house, takes up his guitar and sings. Straight away in the first line of his song this image is taken up: "Es rauschen die Wipfel und schauern". However, in between these two events lies the telling sentence:

Der Mond trat eben hervor und verwandelte  
alles in Traum! (II,614)

So when Fortunat opens all the doors he is allowing the moonlight to come in and himself becomes part of the dream. The phrase "in Traum" is itself significant for having no qualifying article or even the more usual "wie" attached to it: "Traum" is presented as though no qualification were needed, that is, as though anyone would understand it as a concept.<sup>7</sup>

Was sprichst du wirr, wie in Träumen,  
Zu mir, phantastische Nacht? (II,614)

Yet it seems more likely that just as Raimund was filled with horror by the sound of the trees, so it is not the night that is confused but Fortunat who is unable to understand what the night is saying to him, for he is in a dreamlike state. He has lost touch with reality and feels as though he were already dead (II,613). The sense of unease and of not belonging is increased by the silence which follows the poem. Even its language is cast into doubt by the opening of the next, suddenly contrasted para-

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7. See Radner, p.222, whose definition of Eichendorff's use of "Traum" as indicating a "mode of life which is not God-oriented" seems most appropriate here.

graph. Where the final stanza begins with the line "Es funkeln auf mich alle Sterne" (II,614), the next section begins with the line "Der schönste Frühlingsmorgen funkelte vor dem Palast über den Garten" (II,614). The simple repetition of the same verb in such a contrasting image will cause the reader to question its appropriateness in one or the other situation, and to see that it is the poem which contains the unreal, dreamlike atmosphere.

In Eine Meerfahrt again the blurred outlines of a dream, which has become intertwined with reality, are drawn by the linking of a song with the prose text. Antonio on board the becalmed ship, which seems to be hanging like a bird of prey over dark valleys, looks down into the sea and seems to see his home in the depths, just as it has appeared to him in dreams. He describes what he sees:

Die zackigen Türme ragen,  
Der Türmer, er grüßt mich nicht,  
Die Glocken nur hör' ich schlagen  
Vom Schloß durch das Mondenlicht,  
Und den Strom und die Wälder rauschen  
Verworren vom Grunde her. (II,752)

Later on, alone and lost on the island he remembers his home in a very similar image but from the final remark it suddenly seems as though the whole story might be taking place within a dream:

Er dachte übers Meer nach Hause, wie nun  
alle dort ruhig schliefen und nur die  
Turmuhr über dem mondbeschienenen Hof  
schlug und die Bäume dunkel rauschten im  
Garten. Wie grauenhaft waren ihm da  
vom Balkon oft die Wolken vorgekommen,  
die über das stille Schloß gingen, wie  
Gebirge im Traum. Und jetzt stand er  
wirklich mitten in dem Wolkengebirge. (II,769)

The image of Antonio suspended in the dream clouds ties in with that of the boat hovering above a valley. The same dreamlike quality of existence continues for Antonio the following day when he finds himself in a garden where the flower-beds are "verwildert" and he can see the remains of a wall which is "verfallen" (II,770). Antonio wanders through the garden "wie im Traum" and soon falls asleep. When he wakes up it is still night and he finds a Venus-figure next to him, who sings:

Er aber ist gefahren  
Weit übers Meer hinaus,  
Verwildert ist der Garten,  
Verfallen liegt sein Haus. (II,771)

Furthermore, the "Mondenglanze" of the second stanza of this song is echoed in the "hellen Mondlicht" in the first sentence of the following prose. So even within the context of the larger dream, Antonio dreams again. Small patches of reality reappear in the dream-song as though to give it substance, but indicating more importantly that this is a creation of the human mind alone, which is limited by what it knows and can see around it. In this instance the fact that it is a dream is further emphasised by Antonio's sudden awareness that he is lying under poppies in full bloom. Just as in Fortunat's case, the loss of touch with reality is like a kind of death, for Antonio finds himself lying "wie begraben" (II,771).

In all of these examples then, the verbal anchoring of the song in the prose text by the repetition of words or phrases reflects the mental anchoring of the character within his surroundings. His concentration is devoted to

himself and his own desires in a dreamlike manner - for dreams after all exist within the confines of the human mind alone. Raimund and Antonio have fallen prey to "irdische Schönheit", Florio is sunk in the world of his own dreams and Fortunat is simply absorbed within his own depression and sense of isolation. Since these are the conditions under which verbal links appear, it is not surprising that they do not occur more frequently, for in these songs the awareness of "das Höhere" has been pushed aside by earthly concerns.

A second slightly more obvious means used by Eichendorff of linking a song with its surrounding text is to follow it with the phrase "denn wirklich" or variations on this.<sup>8</sup> Again there are few examples but an examination of their effect will serve to show why they are not more numerous. The linking of song and prose text in this manner proves in fact to weaken the song's impact considerably. Chronologically, the earliest instance of this technique occurs at the end of Ahnung und Gegenwart following Friedrich's last song. The last stanza opens with the words "Den Morgen seh' ich ferne scheinen" (II, 299) and in the second sentence of the subsequent prose, these become: "Der Morgen warf unterdes wirklich schon vom Meere her ungewisse Scheine über den dämmernden Himmel" (II, 299). Here what in the song might have been taken to be a poetic image of the dawn of a more glorious future is suddenly

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8. See II, 299, 314, 466, 514, 571 and 651.



reduced in the prose text to the physical limits of an actual dawn, with birds waking in the trees and a light wind stirring the branches. The repetition of the image of morning could possibly be taken at first to be a confirmation by the narrator of the coming improvement, but the addition of birds and trees to the image does not encourage this view. After the end of the second last stanza there is a dash, always the sign for a pause for reflection in Eichendorff's work, and it seems that in this pause Friedrich has turned his attention from greater matters to the scene around him. In the last stanza of this song, which was to explain his own attitude to Leontin's decision, he specifically greets those - like Leontin - who are set on an honest course. Whether one sees the phrase "unterdes wirklich" used here as limiting or affirmative it is clear that it throws the poetic image into doubt momentarily at least.

The next example of this technique is found in Das Marmorbild when the phrase from Fortunato's song "Die Klänge verrinnen" (II,312) reappears at the opening of the next prose section:

Fortunato war still und alle die übrigen  
auch, denn wirklich, draußen waren nun die  
Klänge verronnen und die Musik, das Gewimmel  
und alle die gaukelnde Zauberei nach und  
nach verhallend untergegangen. (II,314)

Here, although the two passages are at a little distance from one another, they stand out easily because the first phrase receives special emphasis, placed as it is at the beginning of a new section within the poem, where Fortunato

suddenly changes his manner and tone of voice. In the linked prose section the small phrase "denn wirklich" is given a peculiar emphasis all of its own. With a comma before and after it, it is isolated grammatically in a somewhat disturbing manner. The comma following "wirklich" creates an unnatural pause allowing time for reflection as to whether this really is the case or not. The intermingling of the song and of the prose text, that is of the world of the imagination and of the fictional reality, is reinforced by another grammatical device. The present tense of "Die Klänge verrinnen" reappears as the pluperfect tense in "waren nun die Klänge verronnen": this places the scene of the song at a point after the beginning, but before the end of the subsequent narrative text.

This confused, dreamlike state into which Florio has sunk and which seems to be induced by the song, "der nur gaukelnd wie ein Frühlingswind die Oberfläche des Lebens berührte" (II,310), is not eventually resolved until just before the end of the story (II,340). Now, through Fortunato's song, Florio becomes aware that there is more to life than "Erdengeister" and dreams. The vocabulary used here shows similarities with that used in other scenes of awakening from the dream state. When Fortunat casts off his depression, he is able to recognise the sparkling morning light (II,614) and now the same thing occurs in Florio's case:

Alle schwiegen, die Sonne ging soeben auf  
vor ihnen und warf ihre funkelnden Lichter  
über die Erde. Da schüttelte Florio sich

an allen Gliedern, sprengte rasch eine  
Strecke den andern voraus und sang mit  
heller Stimme:

Hier bin ich, Herr! Gegrüßt das Licht!  
Das durch die stille Schwüle  
Der müden Brust gewaltig bricht  
Mit seiner strengen Kühle. (II,344-45)

Antonio in Eine Meerfahrt, when he becomes aware that he  
has been "dreaming" refers to that same "Schwüle" of  
Florio's song:

Du sollst mich doch nicht fangen,  
Duftschwüle Zaubernacht! (II,772)

The same oppressive atmosphere of the dream world surrounds  
Diana in Die Entführung. The peonies in the garden reappear  
in her song and meanwhile "Die Luft war noch immer schwül  
(II,870). In this case the phrase "denn wirklich" is  
replaced by "Ich weckte sie doch" (II,870) which neverthe-  
less links song and prose text in the same manner. Here  
a character, instead of the narrator, is referring to an  
element of the song, as though it actually exists in the  
fictional reality. It is merely a change of narrative  
perspective, but one which has the same effect of emphasis-  
ing Diana's dreamlike condition.

In Viel Lärmen um Nichts, which is in many instances  
a special case because of its overtly satirical intent,<sup>9</sup> the  
question of narrative perspective is raised again. Now,  
rather than a character speaking aloud to herself - so that

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9. See Christian Strauch, "Romantische Ironie und Satire:  
Interpretationsbeiträge zu Eichendorffs Krieg den  
Philistern und Viel Lärmen um Nichts", pp.139-145, who  
sees this satire as an attempt by Eichendorff "ohne  
direkten Angriff das Verkehrte und Falsche der Welt  
seiner eigenen Lächerlichkeit auszuliefern" (p.139).

all the readers may clearly "hear" - the narrator steps into the story with the unusually personal "ich" form plus the present tense (II,465). As he surveys the landscape of his youth he hears a song, which is relayed to the reader. Following the song, however, a sudden change of tense indicates that the narrator has stepped back out of the foreground:

Nun aber war es wirklich, als würde das  
Lied auf einmal lebendig; denn Stimmen  
ließen sich plötzlich im Walde vernehmen. (II,466-67)

By this means the fictional "reality" of the song is immediately cast into doubt - here even more than elsewhere because in this case a whole song is involved. As well as this, verbal links with the immediate prose text are obvious: the phrases "auf grünem Plan" and "dem grünen Plan" from the song (II,466) become "über den grünen Plan" and "auf einen freien grünen Platz gekommen", both within the space of the following page (II,467). Furthermore, the second last line of the song: "Das wirrt und jauchzt ohn' Ende -" (II,466) is echoed on the same page in "erschwenkte jauchzend seinen Hut" (II,467) and "ein verworrenes Geschrei" (II,467). The fact that doubt is being cast on a whole song by the transition "Nun war es aber wirklich" is clearly a special case and as it would seem to suggest, the prose introduction confirms that we have actually stepped into the narrator's own dream. The opening sentence of this section already shows this:

Schöne, fröhliche Jugendzeit, was tauchst du  
wie ein wunderbares Land im Traume wieder  
vor mir auf! (II,465)

A few lines later there is again a repetition of the dream image in familiar terms: man - the narrator - is unable to understand the sounds of nature, to which he wrongly ascribes the dream-state:

Wer ahnt, was das geheimnisvolle Rauschen  
der verträumten Wälder mir verkünden will? (II,465)

The implications of the narrator's dream are indicated on the following page (II,467). After the song has "come alive" the next syntactical subject is the "Wanderer". He can be broadly equated with the narrator because as the song comes alive "auf einmal" (II,468), so the "Wanderer" is struck by the unexpected sight which touches a chord in his memory too. This lonely figure is recognised by the false Aurora and Publikum as Prince Romano, and their reaction is significant. As Romano greets them - the creations of his imagination in so far as he can be equated with the author - they pretend not to notice him. They ignore him completely and Publikum, in between fawning to Aurora and trying to control his horse, dismisses Romano as having "gewiß romantische Flausen wieder" (II,467). With this brief episode, the narrator neatly satirises himself for his belief in his own creations and dreams.

The last significant use of "wirklich" to link song and prose text is to be found in Dichter und ihre Gesellen.<sup>10</sup>

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10. Eichendorff first mentions this novel in 1833 only a year after the completion of Viel Lärmen um Nichts (see Frühwald, Eichendorff Chronik, p.143) and the two works show similar attitudes to the poet's rôle, showing in particular the danger of becoming totally immersed in creative activity.

Whereas the narrator in Viel Lärmen um Nichts shows himself believing in his own dreams, in Dichter und ihre Gesellen, Lothario specifically warns against this danger:

Aber so ein Genie, zumal ein Dichter, kann  
das Genie gar nicht loswerden; wie ein  
Spaziergänger, der im Herbst über Feld  
gegangen, schleppt er die Sonnenfäden  
seiner Träume an Hut und Ärmeln bis auf  
die Ressource nach. Ist dort gar das  
Fenster offen, so sind die Nachtigallen  
und Lerchen draußen recht wie versessen  
auf ihn und rufen ihn ordentlich bei Namen,  
ja zuweilen spielt ihm seine kaum halb-  
fertig gedichtete Geliebte den fatalen  
Streich und blickt ihn plötzlich aus den  
Augen irgend einer albernen Dame an. (II,519)

This confusion of poetic imagination and albeit fictional reality is exactly of the sort signalled by the simple appearance of "wirklich" after a song, as in the case of Fortunat's first song. The scene is set in the opening stanza:

Wie schön, hier zu verträumen  
Die Nacht im stillen Wald, (II,513)

which becomes in the last stanza:

Schon rührt sich's in den Bäumen,  
Die Lerche weckt sie bald -  
So will ich treu verträumen  
Die Nacht im stillen Wald. (II,513)

Dreams and idle imagination have taken over and there is an inevitability about the opening of the following prose passage:

Und wie er aufblickte, hörte er wirklich  
schon den Klang einer früh erwachten Lerche  
durch den Himmel schweifen. (II,514)

In addition to this the nightingales of the same song by Fortunat reappear in the next paragraph: "zahllose Nachtigallen schlugen überall in den Gärten" (II,514). Both

types of bird occur within the song, both on the following page and when they appear together again a few pages later, in the statement by Lothario which is quoted above (II,519), the reader will automatically remember Fortunat's song with its references to dreaming. The relevance of these links of song and prose text as indications of Fortunat's dream-like state are made clear by the fact that Lothario's remarks on poetic genius are addressed to Fortunat, who has in fact sung both of the only two songs in the novel so far.

Thus, it is seen that Fortunat cannot shake off his poetic dreams. The same can be said for the narrator in Viel Lärmen um Nichts who indeed has "den fatalen Streich" played on him by Publikum and the false Aurora. This intermingling of imagination and reality is seen therefore to be an ultimately dangerous state, for once the poet can no longer truly distinguish between the two elements, he has lost his all-important inner balance. The clouding of an individual's ability to distinguish the two is portrayed by a clouding of the division between song and prose, through an insistence in the prose text on the "reality" of imaginative elements from the song. From this it can be seen that obvious links between song and prose must be strictly limited because of the particular function that they perform.



## 2. Contrast between Verse and Prose

Verse can be linked to a prose passage - with whatever effect - through superficial similarity, but it can also be linked through obvious dissimilarity for in the very existence of a contrast the reader is made to speculate on the relationship of the two. Examples of direct contrast between verse and the surrounding prose text are not common in Eichendorff's works, but the few which do occur are noteworthy and have a very particular function to fulfil.

That there are not more is in fact in accordance with Eichendorff's view that poetry must above all be truthful. Indeed, the outwardly straightforward form which he utilises for the majority of the verse in the prose works is the form most suited in his view to represent what is honest. For Eichendorff poetry must above all be honest and poets true, while that which is dishonest must be discarded. So in his prose works he studiously avoids actually relating the worst examples of untruthful poems and songs, mentioning only their existence. This is the case, for example, with Romana's songs, written during her period of attempted improvement but recognised by her as false (II,188). Furthermore, it should be noted that even though these poems are false, they are clearly convincing to the old priest who visits her, despite his careful reading of them:

Er nannte sie sein liebes Lämmchen, las  
die Lieder viele Male sehr aufmerksam und

legte sie in sein Gebetbuch. (II,188)

If - even within the terms of the fictional reality - the priest is unable to distinguish these poems for what they are, then the reader is no more likely to be able to do so. Thus, there is an inherent danger in the inclusion of such "false" poems. The same chapter also contains the scene concerned with the Prince's sonnet sequence on the innocent girl. This occurs less than ten pages later, no poems or songs have been given in the intervening narrative and there has only been one brief mention by Victor of talking in rhyme (II,191). The incident with Romana will therefore still be relatively fresh in the reader's mind. Only the last six lines of the Prince's final sonnet are given and even in these it is shown that his falseness is even more fundamental than that of Romana. In Romana's case there is a genuine attempt at improvement: "Es war ihr redlicher Ernst, anders zu werden" (II,188), but tragically she is too late and she recognises this fact. The Prince, on the other hand, not only treats the matter of the girl's death as good poetic material, but even treats the subject of self-improvement in the same way:

Einsiedler will ich sein und einsam stehen,  
Nicht klagen, weinen, sondern büßend beten,  
Du bitt' für mich dort, daß ich besser werde! (II,195)

These are his words, but it is clear that he is treating this subject merely as poetic material from his subsequent question, when he asks Friedrich how he likes the poem.

Friedrich is horrified by this insincerity, all the more so because much earlier on he himself had been guilty

of a similar fault, although in a much milder and less wilful form. His own insincerity is expressed by one of the few examples of direct contrast between a song and the surrounding text:

Das Bild der schönen Rosa stand wieder ganz lebendig in ihm auf, mit aller Farbenpracht des Morgens gemalt und geschmückt. Der Sonnenschein, der laue Wind und Lerchensang verwirrte sich in das Bild, und so entstand in seinem glücklichen Herzen folgendes Liedchen, das er immerfort laut vor sich hersang:

Grüß' euch aus Herzensgrund:  
Zwei Augen hell und rein,  
Zwei Röslein auf dem Mund,  
Kleid blank aus Sonnenschein!

Nachtigall klagt und weint,  
Wollüstig rauscht der Hain,  
Alles die Liebste meint:  
Wo weilt sie so allein?

Weil's draußen finster war,  
Sah ich viel hellern Schein,  
Jetzt ist es licht und klar,  
Ich muß im Dunkeln sein.

Sonne nicht steigen mag,  
Sieht so verschlafen drein,  
Wünschet den ganzen Tag,  
Daß wieder Nacht möchte sein.

Liebe geht durch die Luft,  
Holt fern die Liebste ein;  
Fort über Berg und Kluft!

Und sie wird doch noch mein! (II, 15-16)

The introduction to this song is in itself significant and bears closer examination. The picture Friedrich has in his mind of Rosa seems to take on a life of its own, for the very sight of her has taken hold of his imagination since the moment he first saw her: "Er stand lange in ihrem Anblick versunken" (II, 10). The choice of verb here is ominous - particularly in conjunction with something as superficial as the sight of another person. This purely visual aspect of their encounter is specifically emphasised.

As their boats draw towards one another and everyone's attention is on the whirlpool, Rosa suddenly looks up at Friedrich, who is deeply affected by her glance (II,10). One of the students, seeing her gaze fixed on their boat sings to her:

Querüber übers Wasser glatt  
Laß werben deine Äugelein,  
Und der dir wohlgefallen hat,  
Der soll dein lieber Buhle sein. (II,11)

Now as the two boats draw nearer still, she does not dare to look up (II,11), just as when she meets Friedrich at the inn, she casts her eyes down (II,12) and covers her face when he has kissed her (II,12). Friedrich has, however, by this point at the inn already thrown himself into the rôle of "lieber Buhle" and will not escape for a long time.

The second sentence of the introduction also contains indications that all is not well here. The verb "verwirrte" appears in the singular form, in itself creating some confusion. The subject of the clause cannot be easily distinguished. One might suppose it to be "Lerchensang" because that is closest to the verb, but since these are the elements, we are told, out of which the song arises, it is surprising to find the mention of a nightingale instead at the opening of the second stanza. Again in this second introductory sentence there is a reference to the visual aspect in "das Bild" - but the picture is now confused on two counts at least, with the result that the positive-sounding "und so entstand" has only the outward

appearance of logic ... In any case, elaborate introductions to songs will tend to induce suspicion on the part of the reader.<sup>11</sup> Finally, the choice of verb at the close of the introduction: "vor sich hersang" - has perhaps too much about it of mindless singing to be overlooked, especially when seen in the context of the introductions to other songs. It can only mean that the song really is somewhat meaningless and deserves no greater attention or, as finally would seem to be the case, that Friedrich is in fact not giving it his own real attention.

As the outpourings of a happy heart the song begins conventionally enough with a bold greeting, which in its brevity can be taken equally as impulsive or abrupt. An examination of the structure of the song quickly reveals that in fact every line has, like this opening one, a masculine ending. With the accumulation of these unvaried masculine endings the song soon takes on a somewhat leaden quality<sup>12</sup> which detracts even from the positive directness of the opening. This sense of solidity is increased by the fact that all the lines are of the same length. Each consists of three feet, generally iambic and this particular

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11. This can be compared with the elaborate introduction by Faber to his sonnet (II, 295): in both cases the apparent need for preliminary explanation implies that there are facts that the reader or listener should know but which will not become evident, for whatever reason, from the song itself. This should also be seen in contrast to the extremely brief introduction to most of the songs: frequently no more than "und sang:" plus the mention of a musical instrument.
12. See Oskar Seidlin, Versuche über Eichendorff, p. 91, who detects in the masculine rhymes of "Der alte Garten", "eine Rigidität, ... die bei Eichendorff selten genug ist".

length of line never flows as quickly in Eichendorff's verse as those of four or two feet. There are many examples of other songs in Eichendorff's prose works where each line is of three feet in length, but these others without exception alternate feminine and masculine endings,<sup>13</sup> which helps the flow considerably while still allowing pauses for reflection. Friedrich himself sings a song of this type at the close of Book I of Ahnung und Gegenwart: "O Täler weit, o Höhen" (II, 110). Here the feminine endings with the following unstressed syllable create a moment of suspension of rhythm (often also of meaning) so that the movement of the stanza then flows faster in compensation on towards the welcome resolution of the masculine ending. This in turn allows a brief moment of rest for reflection on the meaning. The chief element of the meaning is usually located in this strong final position, drawing the rest of the sentence along towards it, as for example in the third stanza of this song:

Ich habe treu gelesen  
Die Worte, schlicht und wahr,  
Und durch mein ganzes Wesen  
Ward's unaussprechlich klar. (II, 111)

By the regular focussing of interest at the end of every second line the song is given considerable impetus - an impetus aided by the balanced nature of the song as a whole: four eight line stanzas, each divided by the rhyme scheme into two groups of four lines. This song with its pleasing regularity and ordered structure reflects Friedrich's

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13. See Appendix, List C, pp. 277-78.

new considered determination to go out and play his part in life.

In his earlier song, however, just as a very different underlying sentiment prevails, so too the inner structure is quite different, despite the same length of line in both. The underlying sentiment of this song soon shows itself to be utterly in contrast to the evidence of the surrounding text. According to the brief introduction and subsequent remarks, this is a song expressing the happiness Friedrich feels and which pleases him so much that he wants to write it down. The structure and the contents of the song itself, however, point in a very different direction, expressing more than anything a deep-rooted unease. Unlike his later "O Täler weit, o Höhen", the stanzas of this song do not flow easily within themselves, for at the end of every single line there is a distinct pause. The punctuation dictates that no line should run into the next and conjunctions or other joining words are kept to the barest minimum. By this means a kind of disjointed shorthand of imagery and expression is achieved, which in its very density forces the reader to linger long enough at the end of each line to digest its meaning, which is quite at variance with the supposedly joyful and spontaneous nature of the song. The reader is thus left to connect ideas presented in virtual lists: this is particularly the case in the first and fourth stanzas. The disjointed presentation of imagery is then further reflected in the irregular natural stress of these



lines which can contain two equal stresses or one main stress which is either central or placed at the end of the line. This variety of stress deriving from meaning can be seen in the third stanza:

Weil's draußen fin̄ster war,  
Sah ich viel hellern Schēin,  
Jetzt ist es l̄icht und kl̄ar,  
Ich muß im Dunkeln sein. (II, 15)

Such irregularity creates uncertainty in the reader's mind causing him to hesitate as he reads to consider whether he has chosen the correct stress for the intended meaning. So the flow of this supposedly joyful outburst is interrupted and even the rhyme scheme ABAB hinders the flow by constantly looping backwards rather than pressing onwards.<sup>14</sup>

The way in which this song contrasts with the surrounding prose is unusual - in its form it is unique amongst the lyrics in Eichendorff's prose works, with its masculine endings in combination with lines of three feet each. As a reasonable point of comparison with Eichendorff's poetic models and in order to throw further light on his own choice of form and structure, we may refer here to the structure of the songs contained in the first volume of Des Knaben Wunderhorn.<sup>15</sup> It now becomes evident that the form of

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14. See Rudolf Ibel, Gestalt und Wirklichkeit des Gedichts, pp. 23-28, on the manner in which rhyme can dictate the speed or "Bewegungsablauf" of a poem, while metre has an effect on the meaning itself, creating (as in this song of Friedrich's) "ein geheimes Ringen zwischen der metrischen und der sinngemäßen Betonung" (p. 28).

15. See Hillach and Krabiel, pp. 36-37, who trace the influence of Des Knaben Wunderhorn as follows: by December 1807 Eichendorff had read the first volume, by 1809 he had developed his own "am Wunderhorn geschulten lyrischen Stil", by 1810 he had begun work on Ahnung und Gegenwart.

Friedrich's song is altogether unusual because it occurs only once in this first volume. This is in the opening song "Das Wunderhorn" (W,13) and even here two couplets are found to have feminine endings. Within the context of Eichendorff's prose works there are only twenty-two songs with masculine endings throughout.<sup>16</sup> Just as in this particular, supposedly happy, song of Friedrich's, it seems strange that it should have such a leaden rhythm, so it is not surprising to find that virtually all the other examples of songs with masculine endings are of a serious nature. They include important songs such as Leontin's warning song to Friedrich "Vergangen ist der lichte Tag" (II,160), Diana's "Kaiserkron und Päonien rot" (II,870) in Die Entführung and in Dichter und ihre Gesellen the angel's "Waldeinsamkeit" (II,694), as well as the final "Nächtlich macht der Herr die Rund" (II,717). Taking these examples into account it can be seen that in Friedrich's song the form usually associated with the most serious subjects is oddly at variance with its apparently light-hearted nature, which the introduction and even the first stanza lead us to expect.

Structure and rhythm reveal much about this first song of Friedrich's and indeed the confirmation of their relevance is to be found in the content which quickly loses its lighthearted aspect. In the first stanza after the conventional greeting, there is an equally conventional

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16. See Appendix, List I, p.284.

description of Rosa, again as in the introduction concentrating only on the visual details. The "zwei Augen" of this stanza are in fact a verbal link with the prose text even apart from the glances exchanged at their initial encounter on the Danube. Later that night Friedrich meets Rosa by chance in the garden of the inn and her eyes are mentioned: "da funkelten ihn zwei Augen durch die Nacht an" (II,12). This makes the verbal link with the song but the importance of that link is later emphasised in more detail. The following day, Friedrich sees a group of riders, which includes a tall girl who looks "mit den frischen Augen" (II,17) across at the exact spot where Friedrich is standing. He immediately believes her to be Rosa. Much later emphasis is still laid on the importance to him of her glance, when they are setting off on their journey:

Rosa blickte Friedrich aus ihren Augen so  
frisch und freudig an, daß es ihm durch  
die Seele ging. (II,40)

As has been seen before, such distinct verbal links are indicative of the singer being in some kind of dream state and indeed this proves to be the case once more. Dreams have been mentioned only twice so far in the novel and on both occasions with reference to Friedrich. At the close of the first chapter Friedrich eventually falls asleep "träumend" (II,13) - the present participle suggesting that dreams are bridging the waking and sleeping state rather than following sleep. When he apparently wakes up the next day it immediately seems to him as though everything, including Rosa and the kiss, had been a dream (II,13). Now

too a nightingale - one appears in the second stanza as opposed to the lark's song of the introductory prose text - is seen to have been singing outside his window all night and to have woken him (II,13). Where his dreams begin and end is not made clear. What is clear, however, is that his imagination has been quite overwhelmed by the sight of Rosa and in this song Friedrich shows himself to have lost touch with reality.

The deep unease which results from this is evident already in the second stanza with its weeping, its longing and sense of desolation. The stanza ends too with a question as to where the loved one is, which remains unanswered, even in the last stanza where it is only implied that she is far away. From a sense of unease in the second stanza which affects the birds and the trees, the song now comes to the central point: the very real unease of the singer. For the first time the "ich" form is used and he declares that although it is broad daylight, the brightness that he sees bears no comparison to what he saw when it was dark outside. This refers to his feelings in the garden of the inn on the previous evening. "Entzückt in allen Sinnen" (II,13), he had looked out into the night landscape, declaring that while the rest of the earth slept, he was utterly wide awake. In the fourth stanza which, like the second, deals again with natural elements around him it seems that not only is the singer out of step with the natural order, for despite the "Kleid blank aus Sonnenschein" of the first stanza, now in the fourth stanza it is

said that the sun does not want to rise. The sun is endowed with an extremely human lethargy, wasting the day and wishing for nightfall. In "O Täler weit, o Höhen" which comes at a point in Friedrich's development where he has already gained much valuable knowledge, quite the opposite sentiment is found. The whole of the second stanza here deals with the fact that with dawn "das trübe Erdenleid" (II, 110) disappears and that is when one should rise. The image in Friedrich's first song of the sun which cannot endure the daytime hours could almost be amusing - certainly in another context this would be likely - but following the previous stanza it communicates instead an intense sense of futility.

The final stanza then returns again to the subject of the loved one in entirely conventional terms. Love, presumably the singer's own, will catch up with the loved one, but the emphasis here is on the distance, for she is far away, beyond mountains and valleys. It is not a small distance or an easy task which faces Friedrich and a sense of his confusion and the difficult period ahead is conveyed to the reader by the ambiguity of meaning of the last line which results largely from the various possibilities of stress: "sie", "doch" and "mein" all lay claim to the major stress. It would be somewhat odd if the stress were laid on "sie" because nothing of any real relevance and nothing to distinguish Rosa from other women has been said about her - even that very conventional image of the first stanza is considerably weakened by the "blank" of her

dress. If, on the other hand, the stress is to be laid upon "doch", an uncomfortable image of stubborn determination is created. Failing these two possibilities the stress can be laid upon the "mein" and indeed the rhyme scheme of the poem would seem to point in this direction, for every second line right from the first stanza has this rhyme. The "mein" of the last stanza has an important position as the last of a long succession of rhymes, and it brings with it the most unattractive image of all: that of possession of Rosa as an aim in itself. This is, as it turns out, the idea which assumes major importance for Friedrich and his efforts to achieve this ultimately cause him considerable unhappiness. The idea that Rosa should be his quickly takes hold of him. That very day she becomes his, at least in his imagination: "Er trank seinen fernen Freunden und seiner Rosa in Gedanken zu" (II,16). Not long afterwards, returning from Rosa's castle with Leontin, he thinks he has achieved his aim: "„Sie ist mein!" rief er immerfort still in sich, "sie ist mein!"" (II,29). But that in all of this he has only been prey to his own dreams and imagination becomes increasingly clear. His imagination has even driven him to pursue something he does not really want. When Rosa addresses him for the first time as "Mein lieber Mann" (II,147), when it seems that now he really has achieved his goal, he is only immensely sad:

Er hatte sich noch nie so unbehaglich, leer  
und müde gefühlt. (II,147).

Later, when he comes across her engraved name he has to

cover his eyes in emotion, because "die Züge jenes wunderschönen Bildes" (II,225) are lost forever. It was after all only a picture which had taken hold of his imagination. In fact this state of affairs is strongly hinted at in Friedrich's first song. The apparent discrepancy in that song of the sun's not rising and the description of Rosa's appearance as though in full sunlight is important evidence, when taken in conjunction with a subsequent statement by Friedrich, of the fact that he is falling prey to his own imagination.

The introduction to the song contains the sentence "Das Bild der schönen Rosa stand wieder ganz lebendig in ihm auf" (II,15). This is followed by the reference in the song itself to her "Kleid blank aus Sonnenschein" (II,15). The connection between the two is then later made when the narrator relays Friedrich's thoughts on Leontin's apparently cold, unfeeling attitude towards Rosa. Friedrich, not understanding that Leontin's attitude may be justified, dismisses it with <sup>the</sup> following thought: "Aus dir selber muß doch die Sonne das Bild bescheinen, um es zu beleben" (II,35). Thus it is clear that this is what is taking place in Friedrich with regard to his image of Rosa, which is in fact for so long only enlivened and illuminated by his imagination in a manner which obscures for him the real nature of her personality. The sequence of events in which Friedrich allows his imagination to dominate his thoughts and actions is thus displayed to the reader during the course of the narrative, from Friedrich's



initial dreams of Rosa to the point of his eventual awakening and gradual realisation of his duty to God and the world. That is, to the point of the final telling juxtaposition by the narrator who talks of Friedrich's "Phantasie, die Liebeskupplerin" (II,246). All this has been carefully constructed and illustrated, utilising both the verse and the prose text with the greatest consistency of detail and is now referred to as a simple fact.

From the form and content of Friedrich's first song the reader will already have noticed even subconsciously that something is amiss. In the prose following the poem, there is a further indication that this is the case. Friedrich was so pleased with the song that he wanted to write it down but finds that he is unable to do so. The key word here is "bedächtig" (II,16): as soon as he stops singing and actually thinks about the words, he has to laugh at himself and erases what he has written. Significantly, when it comes later to "O Täler weit, o Höhen" the reverse is the case and he is easily able to write the poem down:

Wie im Fluge schrieb er dort folgende Verse  
in seine Schreibtafel. (II,110)

Again he is declaring his aims through song, but now they are of a very different nature and come after a period during which he has seen and learnt a great deal: above all he has achieved a new awareness of the importance and power of truth. This comes to him only shortly before the close of Book I and the writing down of this song. On the morning of Leontin's departure and having received Rosa's

letter from the town, he looks out of the window and sees nature with new eyes:

Friedrich spürte sich durch den Anblick  
innerlichst genesen, und der Glaube an die  
ewige Gewalt der Wahrheit und des festen  
religiösen Willens, wurde wieder stark in  
ihm. (II,108)

He is therefore now able to write down "O Täler weit, o Höhen" because its basis is that of truth rather than that of the self-deception and imagination of "Grüß' euch aus Herzensgrund".

The examination of this song has been undertaken in some detail because of its importance for an understanding of the use made by Eichendorff of the verse in his prose works. That this example is unique in its complexity amongst the songs and poems in the prose works underlines this importance, for it is above all proof of the need in Eichendorff's terms for truth in poetry: Eichendorff shows by example and quite explicitly the consequences for the individual of indulgence in poetry not governed by truth, against which he speaks out so strongly in his theoretical writings. Friedrich convinces himself in his song that he is now set on a happy pursuit of Rosa and it is a long time before he discovers the real aims and ideals which will fulfil his need. Of all Eichendorff's fictional characters he is the one to develop most fully and the extent of his development is directly linked to the moral "depth" of his initial position. It should not be overlooked that "Grüß' euch aus Herzensgrund" is Friedrich's first song in the novel, which then unfolds around the

often painful course of his development. At the outset he represents those for whom poetry is not automatically dependent on truth, and it is only when he meets Faber and hears him recite that he suddenly realises that the two - poetry and truth - must be united (II,31). This realisation comes to him before his third song, "Die Welt ruht still im Hafen" (II,34). Here the lines are again three feet in length but this song has a completely different atmosphere. The dark, disjointed quality created by the abundant pauses of the first song is now replaced by a comparatively free and rapid flow through to the end of the song.

Friedrich's first song raises the all-important issue of the relationship of poetry and truth and sets in motion the working out of this theme. No other character develops to the same extent as Friedrich so it is not surprising that his first song should have its particular unique qualities. In Dichter und ihre Gesellen the same theme is touched upon once more by means of the direct contrast of a poem with its setting, although the manner in which the poem is presented is almost laughable and would be humorous were it not dealing with an issue of such seriousness. The poem in question is Dryander's "Vor dem Schloß in den Bäumen es rauschend weht" (II,664). This melancholy and distressed poem contrasts oddly with the circumstances of its setting. On the previous evening Dryander had declared that he wanted to settle down with Manfred and, ignoring literature, learn about the land (II,663).

Now he has apparently changed his mind and suddenly leaves. Manfred then discovers a poem left lying about by Dryander - but that it is not a true expression of his feelings is made clear from the tone of Manfred's remark having read it, that one might really believe him to be in despair (II,665). That it is not to be believed is then further confirmed by the next sentence:

Und als er hinausblickte, sah er draußen  
im Morgenblitzen das Wägelchen des Dichters,  
über dem ein durchlöcherter Sonnenschirm  
ausgespannt war, wie ein Schattenspiel  
zwischen den grünen Bäumen dahinschwanken. (II,665)

Nothing could seem less typical of the distraught flight into the unknown which his poem and the disarray of articles left behind would seem to suggest. The poem itself is utterly conventional in its form and extremely regular in construction, without the subtly ambiguous stresses and inferences of Friedrich's first song. Dryander's poem is conventional in its imagery which might be taken as suitable for the description of a distressed soul. The rhymes are equally predictable and altogether it is no surprise to find that Eichendorff did not include the poem in his own collections, whereas the vast majority of the songs and poems found in the prose works do in fact find a place in the poetry collections.<sup>17</sup> This in itself is a further indication that Eichendorff did not include examples of the "worst" poetry in his prose works even for the purpose of character portrayal or to support the narrative structure.

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17. See Appendix, List A, p.273, showing verse not included by Eichendorff in his poetry collections.

It would have necessitated his writing and publishing a type of poetry totally alien to his own ideal of honesty and from which he would, as in the case of Dryander's song, obviously want to dissociate himself. It is also an indication of the value which Eichendorff himself places on the verse in his prose works and thus a justification in itself of a study of this aspect of his work.

The question arising out of this is why, then, should Friedrich's song be included in the collections under the title "Steckbrief"? For, if Dryander's poem is excluded on the grounds of dishonesty and possibly poetic poverty, then the even more deeply rooted self-deception of Friedrich's song might be expected to exclude it. The answer is that the two songs are very different despite the fact that both would seem to express the soul's unease. Expression is, however, not the only consideration - as Faber exemplifies. It is the intent behind that expression which matters, what Eichendorff sees as "die Gesinnung". Friedrich means to express joy, but despite himself what comes out is a true expression of his soul's condition. This he is unable to face as yet, with the result that he cannot write the song down. Dryander, on the other hand, intends to deceive, just as in the next chapter he is happy to play at being a hermit as long as Manfred will believe him. Dryander, unlike Friedrich, is able to write his poem down and leave it lying about for all to see. In fact, as he says to Manfred, this is all he thinks poetry is about:

Profession vom Dichten machen, das ist  
überhaupt lächerlich, als wenn einer  
beständig verliebt sein wollte und noch  
obendrein auf öffentlicher Straße. (II,663)

He sees it as no more than an open display of perhaps unlikely emotions. That the fact of being a poet is more important to him than poetry itself is emphasised by the description of his departure. Manfred, looking out of the window, sees not Dryander's carriage, but instead "das Wägelchen des Dichters" (II,665).

The difference between Friedrich's first song and Dryander's poem can be seen as follows: in Friedrich's case the contrast with the prose text is unwitting and to have far-reaching consequences, while the contrast of Dryander's poem with his departure and subsequent appearance is an example of the wilful misuse of poetry. Within the context of Eichendorff's own ideals and standards of truth in poetry, it is thus clear to see why he uses the technique of direct contrast so rarely. The importance of these examples also becomes clear - a much greater importance than their number might at first suggest, for they establish amongst other things the significance and reliability of the majority of the remainder of the verse.

Eichendorff does, however, make much more frequent use of a very different type of contrast between the verse and the prose text. This is a contrast of the most basic qualities of these two modes of expression themselves: that is of the inherent musical quality and sound of lyric poetry as opposed to prose. It has been seen that instrumental accompaniment is frequently mentioned in

conjunction with the verse.<sup>18</sup> Where there is no accompaniment the verse is still usually sung or at the very least spoken. Within the context of the prose works themselves only four poems are actually written down<sup>19</sup> and three of these have already been seen to be exceptional, fulfilling a particular function. The fact of the verse being either sung or spoken aloud has one very specific consequence in the reader's imagination. As they are endowed with a visual shape in the image on the page, so too do they stand out from the surrounding prose by the imagined sound of the individual characters' voices. This in itself lends variety to the verse: what may at first seem to be repetitive imagery and rhyme takes on a quite different expression in the mouths of different characters. By these means the verse is given a certain immediacy. The reader is obliged to read it in different "tones of voice" or to imagine the tunes to which the songs are sung. They are not merely the dry insertions of a shadowy author, but have an imagined sound and vigour all of their own.

The importance of the sound of the verse is evident from its function at various points within the narrative. Characters are constantly alerted or woken from sleeping and waking dreams by song: song which penetrates the doors and windows of men's houses as it penetrates their

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18. See pp.104-10.

19. These are: "Der fleißigen Wirtin von dem Haus" (II,108)  
"O Täler weit, o Höhen" (II,110)  
"Die Nachtigall schweigt, sie hat ihr  
Nest gefunden" (II,637)  
"Vor dem Schloß in den Bäumen es  
rauschend weht" (II,664).



consciousness. Characters do not merely hear song, but song actually comes to them. Typical of this is Leontin's warning song to Friedrich at Romana's castle:

Er horchte hinaus; das Singen kam jenseits  
von den Bergen über die stille Gegend her-  
über, er konnte folgende Worte verstehen... (II,160)

Similarly, characters on occasion actually follow the sound of singing which is both heard by them and which comes to them. Fortunat in Dichter und ihre Gesellen hears the painter Guido singing and is drawn by the sound:

Fortunat folgte dem Gesang, der von einem  
entfernten Flügel des Schlosses herzu-  
kommen schien. (II,557)

Song is contrasted with prose by virtue of its sound, but not only through that sound or the evidence in characters' reactions of its existence: the contrast is also frequently made by the "quietening" of the prose shortly before the occurrence of a song. The introduction to Leontin's warning song (II,160) is typical of this. His singing is heard in contrast to the surrounding silence of the "stille Gegend". However, even within the song itself - and here too Leontin's song is again typical - there is an emphasis on the contrast of sound and silence. This is established immediately in the second line: "Von ferne kommt der Glocken Schlag" - there is nothing to obliterate the sound of distant bells. In the third stanza this silence is taken as established: "Da's nun so stille auf der Welt" - and in this silence fields and trees communicate, but this should not alarm the listener for he is not alone, as is seen from the final stanza where sound,

contrasting with the preceding silence, is emphasised:

Frisch auf denn, liebe Nachtigall,  
Du Wasserfall mit hellem Schall!  
Gott loben wollen wir vereint,  
Bis daß der lichte Morgen scheint! (II,160)

Here the voluble praising of God stands in dramatic contrast to the silence within the song, as the song itself stands in contrast to the silence of the landscape. This pattern of opposed silence and sound occurs with a frequency in Eichendorff's prose works which cannot be overlooked. Songs which contain a reference to silence are numerous - approximately fifty examples altogether, occurring throughout the prose works. In Das Marmorbild, for example, as many as seven out of nine songs contain to silence while four contain references to silence references/in the prose introductions as well (II,311,317, 322 and 345).

The effect of silence and sound within a song set against a background of silence is striking and gives the songs a kind of aural light and shade creating a sense of life and directness. This directness is further enhanced by its subtlety, because in order to be truly direct, that is, to be communicated and received with a minimum of hindrance, an image must be assimilated with an equal minimum of conscious thought. The subtlety of the songs here relies largely on a combination of perspectives presented simultaneously. This technique can be seen clearly in the case of Leontin's warning song "Vergangen ist der lichte Tag" (II,160). First of all there is the reader's own perception of the song as he reads: here subconsciously taking in the "Rigidität" of the masculine

endings as well as the logical thought process of the song and consciously taking in the religious content, recognising it perhaps as a kind of "Wächterlied". The second perspective is Friedrich's own reaction. He takes in the religious content as the reader will have done, recognises Leontin's voice and reacts accordingly. The third perspective is, however, that of the singer himself, for in the moment when Leontin sings "Da's nun so stille auf der Welt" we are no longer in the position of the listener who hears the song filling the silence of the world as mentioned in the introduction, but instead in the singer's position, who is in the act of filling that silence which surrounds him.

Silence and song are contrasted so consistently in Eichendorff's works that a pattern is established which even includes some occasions when the song itself is not given, for example, in Dichter und ihre Gesellen when Otto is out alone in the silent streets at night (II,685). He sings some songs to himself (these are not given) and immediately an increased silence follows. Then in the second silence he hears a churchtower playing "ein frommes Lied in der Einsamkeit der Lüfte" (II,685).

Silence in Eichendorff's terms is not, however, an absolute quality for it can be of two very different kinds.<sup>20</sup> On the one hand there is the silence of the grave. Rudolf in Ahnung und Gegenwart describes himself

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20. See Hermann Kunisch, p.137.

as "totenstill" when he looks back on his life (II,264). In Dichter und ihre Gesellen the silence at the close of Victor's play is described as "eine Totenstille" (II,652). In Julie's song in Ahnung und Gegenwart, as she is waiting for news of Leontin, there is an insistence on the silence associated with death: "still" and "Stille" occurring in both the fourth and fifth stanzas of the second part of the song (II,234). Erwin too refers to this silence, saying that his thoughts are more silent than the snow and the stars (II,179). Later on, when it has been established that Erwin is Erwine, it is seen that silence means death for her while song is her link with life itself:

Das Mädchen wurde ... auch stiller, aber  
es war eine wahre Grabesstille, von der  
sie sich nur manchmal im Gesange wieder  
zu erholen schien. (II,244)

This image of mental release achieved through song ties in with the earlier occasion when "Erwin" is singing alone in his room (II,174). It is a necessary expression of his distress. Following this, at the opening of the next chapter, the narrator steps in and describes the "gewitternden Druck der Luft" which has settled on some of the characters. However, he goes on to say that it is time to turn from these matters back to the story itself:

denn es wird der Seele wohler und weiter  
im Sturm und Blitzen, als in dieser feind-  
lich lauernden Stille. (II,175)

The other manifestation of silence could hardly be more different, for it is the silence of the earth as it listens for the Lord's word. In Eine Meerfahrt Alma and the

sailors suddenly come across a simple cross:

Alma sah sie verwundert an, dann sank auch  
sie auf ihre Knie in der tiefen Sonntags-  
stille, es war, als zöge ein Engel über  
sie dahin. (II,783)

In Ahnung und Gegenwart Leontin refers explicitly to this  
silence:

Wie Gottes Flügel rauschen, und die Wälder  
sich neigen, und die Welt still wird, wenn  
der Herr mit ihr spricht! (II,182)

Since these two forms of silence are so very different, it  
would be simplistic to suggest that song should be under-  
stood as opposed solely to one or the other. The func-  
tion of the contrast is rather to heighten the reader's  
awareness of the surrounding silence in all its implica-  
tions of good or evil, in the same way that the silence  
itself throws into relief the song and what for Eichendorff  
is its basic link with the underlying "Grundmelodie".

## CHAPTER IV

### THE IMPORTANCE OF THE VERSE FOR THE READER

#### 1. Meaning through Form

Connections and contrasts between the verse and prose text have been examined so far from within the narrative itself. For the reader, however, the two genres are inevitably always contrasted and it must not be forgotten that Eichendorff writes at all times with this reader very much in mind. The narrator steps forward at times and comments on events, addressing remarks directly to the reader.<sup>1</sup> The reader, however, also has his own part to play in appreciating the work. The narrator expresses this plainly in Ahnung und Gegenwart:

Und das sind die rechten Leser, die mit und über dem Buche dichten. Denn kein Dichter gibt einen fertigen Himmel; er stellt nur die Himmelsleiter auf von der schönen Erde. Wer, zu träge und unlustig, nicht den Mut verspürt, die goldenen, losen Sprossen zu besteigen, dem bleibt der geheimnisvolle Buchstabe ewig tot, und er täte besser, zu graben oder zu pflügen, als so mit unnützem Lesen mäßig zu gehn. (II,99)

This sentiment is later repeated almost verbatim by Eichendorff in his Geschichte der poetischen Literatur Deutschlands.<sup>2</sup> Here Eichendorff again talks of the "Himmelsleiter" which the poet sets up for the reader to

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1. See Purver, pp.81-87.

2. See HKA IX,342.

climb.<sup>3</sup> Thus in an examination of the verse in Eichendorff's prose works, its effect on the reader must be given due consideration.

The contrast between the verse and the prose text is always clearly signalled for the reader through the visual impact of the layout as well as through the imagined sounds of musical accompaniment and singing. This separation of the two genres is important to Eichendorff himself and he defines the distinction between them as follows:

Die Sprache der Phantasie ... ist die  
geheimnißvolle Musik des Verses, die  
Sprache des Verstandes die Prosa. (HKA IX,96)

Thus Eichendorff sees the two genres as appealing to different areas of perception. In fact it is a widespread view that poetry involves "direct apprehension or understanding" - the province of emotions and the imagination - while prose involves "indirect comprehension or judgment and reflective thought".<sup>4</sup> A.E. Housman, himself influenced by the traditions of folksong and speaking as a poet, also

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3. This image of a "Himmelsleiter" which occurs both in Ahnung und Gegenwart and in Eichendorff's discussion of Arnim's work, is in fact the direct reversal of an image used by Arnim himself in his essay "Von Volksliedern" showing again the extent of his influence on Eichendorff:

Es wird uns, die wir vielleicht eine Volkspoesie erhalten, in dem Durchdringen unserer Tage, es wird uns anstimmend seyn, ihre noch übrigen lebenden Töne aufzusuchen, sie kömmt immer nur auf dieser einen ewigen Himmelsleiter herunter, die Zeiten sind darin feste Sprossen, auf denen Regenbogen-Engel niedersteigen, sie grüßen versöhnend alle Gegensätzler unsrer Tage und heilen den großen Riß der Welt, aus dem die Hölle uns angähnt, mit ihrem Zeigefinger zusammen. (W,452)

4. C.M. Lotspeich, "Poetry, Prose and Rhythm", p.296.



emphasises the unimpeded directness of poetry:

And I think that to transfuse emotion - not to transmit thought but to set up in the reader's sense a vibration corresponding to what is felt by the writer - is the peculiar function of poetry. 5

Schlegel makes the same distinction between prose and poetry, seeing the former as concerned with detailed logical thought while the latter is concerned with feelings and images.<sup>6</sup>

The distinctive qualities of the two genres are therefore important from the reader's viewpoint because intellect, emotions and/or imagination will be involved in the appreciation and understanding of work which like Eichendorff's includes both. In this light it is interesting to see that Eichendorff actually comments in his Geschichte der poetischen Literatur Deutschlands on the need for a distinction between the two genres. In his opinion, a blurring of the division between them as in "poetische Prosa" results in nothing more than "prosaische Poesie" (HKA IX,96). This process is humorously illustrated in Die Glücksritter in the form of a speech given by Suppius, who himself falls asleep even before he has finished speaking (II,906). This speech is grandiose in a manner quite inappropriate to the setting and reads like a list of poetic imagery which, extracted from a poem, has become meaningless. The imagery of the coming of night and sleep is immediately subjected - to its detriment -

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5. Housman, p.12.

6. See KA XI, pp.46-47.

to criteria of credibility and appropriateness in the context of the fiction, because of its presentation as prose.

Another instance of poetic imagery, and even of traces of rhythm finding their way into a prose passage, is found in Das Schloß Dürande. Gabriele is telling a fairy story to Renate and comes to the point of the princess's escape. A dash follows which in Eichendorff's work invariably indicates a pause for thought on the speaker's part and she then continues:

Jetzt stand sie draußen am Abhang. Da  
aber war's einmal schön! da flogen die  
Wolken und rauschte der Strom und die  
prächtigen Wälder im Mondschein, und auf  
dem Strom fuhr ein Schifflein, saß ein  
Ritter darin. - (II,819)

Here even more than in the previously mentioned passage the intrusion of rhythm emphasises the "poetic" quality of this prose and may jar on the reader's consciousness. It may thus cause a confusion of the criteria of normal appreciation which are to be applied. They cannot be purely poetic in the accepted sense because the rhythm is no sooner established than destroyed. Criteria of logical thought, however, may then become equally inapplicable because of grammatical infelicities within the passage: "Wälder" lacks a suitable verb and a conjunction has been omitted after "Schifflein". Hence this grammatical uncertainty could be held to detract from the impact of the imagery and no surprise will ensue when Renate interrupts at this point, to say that this description actually fits

the real scene before them. From this the unconvincing quality of Gabriele's description - conveyed to the reader by an unconvincing mixture of forms - is seen logically to have arisen from Gabriele's attempt to present one thing as another. As she confuses the scene of the fairy story and the real scene around her, so poetry and prose are confused. This obvious confusion of genres is a rare occurrence in Eichendorff's prose works.<sup>7</sup> It is worth noting that in both cases mentioned here the confusion occurs in the words of one of the characters, not in the descriptive passages attributable to the narrator himself, who is normally a reliable guide for the reader both in his attitude and in specific comments and asides.<sup>8</sup>

The reader is alerted by an awkward mixture of forms to the fact that something is amiss and since this passage by Renate is presented as prose, even small inconsistencies in the grammar are not acceptable. A comparison of this passage with a similar verse passage shows that similar slight inconsistencies of grammar are perfectly acceptable in verse. In Ahnung und Gegenwart in Romana's "Romanze" the following section occurs:

Nun verliebt die Augen gehen

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7. These passages naturally raise the question of the German Romantics' searching for the fusion of forms. However, they are such isolated examples within the context of Eichendorff's prose works and their function is so particular that it is extremely unlikely that Eichendorff is here in his own way attempting a fusion of forms, particularly in light of his own remarks on "prosaische Poesie" (HKA IX, 96).

8. See Purver, p. 88.

über ihres Gartens Mauer,  
War so einsam dort zu sehen  
Schimmernd Land und Ström' und Auen. (II,138)

The acceptability of the change in tense, of the missing conjunction and subject before "War" and of the loose structure of the last line is achieved by the presence of rhythm alone. Here the imagination is summoned by "die geheimnißvolle Musik des Verses", and it supplies the connections, while logical thought or "Verstand" takes second place. The verse within the prose works performs an extremely important function in this manner. In communicating directly with the reader's imagination, it encourages an almost involuntary "Mitdichten" and sustains the reader's involvement through the frequently baffling complexities of the narrative structure as presented in the prose text.<sup>9</sup> The imagination is called upon too in the prose text, but only as an aid to reflective thought. Moreover, the concepts which emerge from the prose text are almost always of an abstract nature - above all indicating space and movement.<sup>10</sup> Within this abstract setting where time and geography<sup>11</sup> become symbolic, songs and poems stand out as distinct entities,<sup>12</sup> with an often immediate effect on the characters who hear them.

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9. Compare Iser, p.297, who comes from a present-day theoretical approach to the same conclusion as Eichendorff, that the reader must necessarily be involved in the work as "Mitautor".
10. See Alewyn, "Eine Landschaft Eichendorffs", pp.19-43.
11. See Purver, pp.122-34, on the interplay of time dimensions and Seidlin, "Eichendorffs symbolische Landschaft".
12. See Walther Killy, "Der Roman als romantisches Buch", p.43, who sees the songs and poems as being "von größerer Präzision und Konsistenz als die 'realistische' Prosa".

The involvement of the reader's imagination through the lyrics is important, furthermore, within the context of Eichendorff's aims in writing. Eichendorff is concerned above all with a portrayal of "das Höhere"<sup>13</sup> - an area similar to that occupied by religion, which demands not logical thought alone but equally the balanced combination of "Gefühl, Verstand und Phantasie".<sup>14</sup> Thus, the inclusion of verse within the prose works will ensure that the reader must apply both "Phantasie" and "Verstand" to his understanding of the text and it is by this means alone that "das Höhere" may be revealed to him. The prose text is the province of logical thought while the lyric with its "geheimnißvolle Musik des Verses" that of the imagination and it is the imagination "welche alles Gewöhnliche und Wirkliche in eine höhere Region emporzuheben strebt".<sup>15</sup>

It has been seen that lyric poetry and prose passages must, in Eichendorff's view, be kept distinct from one another and the results of their mingling in "poetic prose" have been examined. The qualities often lacking in "poetic prose" are formal rhythm and rhyme, those quasi-musical elements which keep verse distinct from prose passages and allow imagination the freedom it needs. Formal end-rhyme used consistently by Eichendorff is seen by him neither as decorative nor incidental:

Der Reim, den Klopstock überall verbannen  
wollte, ist keine leere Spielerei oder

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13. See HKA IX, 146.

14. See HKA IX, 22.

15. See HKA IX, 96.

willkürliche Erfindung, er ist die geheimnißvolle Melodie zum Text, die Musik der Gedanken. (HKA IX,106) 16

Yet just as in life, so too in art a balance must be maintained and in Ahnung und Gegenwart Friedrich declares to the Prince that when rhyme takes precedence over content, poetry becomes worse than useless (II,195). In Der Adel und die Revolution Eichendorff points out that rhyme took precedence in just this way at the time of the Mastersingers, who mistook their "handwerksmäßige Reimtabulaturen" (II,1941) for poetry. Similarly metre is extremely important in the verse included in the prose works, but again it must form part of a balanced whole. In Dichter und ihre Gesellen Fortunat is shown to have quite lost sight of the love about which he was writing through an over-concern for "verschiedene Sylbenmaßen" (II,645). In Viel Lärmen um Nichts the same overriding interest in metre is illustrated when the Prince Romano wants to serenade his lady. He has lost his voice, so Leontin is to sing instead, but soon they have become so engrossed in arguing over the choice of "das schicklichste Metrum für ein Ständchen" (II,489) that the intended recipient, Aurora, has long disappeared. Rhyme and rhythm must therefore be seen not for their own sake but as a part of the whole verse structure, setting it apart from the prose text and allowing the reader to respond to the "geheimnißvolle Musik

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16. This is similar in approach to the parallel drawn by Schlegel in 1800 between rhyme and melody (LN 1840).

des Verses".

As in his theoretical writings Eichendorff deplotes any sign of a disproportionate concern for the technical aspects of poetry, so in his own verse rhythm and rhyme assume importance only in so far as they can be used to express more fully the content of the poetry. An empty display of "Talent" achieves nothing in Eichendorff's view and should be employed as a tool only in conveying the poet's intent or "Gesinnung". An examination of the verse in the prose works shows how consistently Eichendorff maintains this standard. Within the framework of the outwardly simplest and purest of folksong styles he uses metre, rhythm and rhyme to direct the reader's reception of the subject matter. Furthermore, this is done in a manner consistent and subtle enough to ensure the greatest ease and speed of assimilation by the reader. Even the smallest deviation from a style, once that style has been fully established, will be effective.

In Viel Lärmen um Nichts Eichendorff mocks the self-conscious choice of a serenade metre but it should be noted that he is mocking the over-concern which prevents the song coming into being at all, rather than the fact that there should be a conscious choice of metre. This is evident from his own treatment of metre in the verse in the prose works. The choice here is between a line of two, three or four feet and Eichendorff proves to be consistent in the choice he makes. A structural analysis of all of the



lyrics in the prose works<sup>17</sup> shows that by far the most frequently used form is the four line stanza, with four feet to each line. In its apparently straightforward structure this form requires the least effort in assimilation by the reader and in its frequency it becomes a standard against which other forms are inevitably measured in the reader's imagination. In Ahnung und Gegenwart as many as half of the songs and poems have this stanza form. At the time when Eichendorff wrote Ahnung und Gegenwart he had recently absorbed the first volume of Des Knaben Wunderhorn where this form also abounds. Bearing this in mind it is perhaps at first surprising to observe that another folksong metre which also occurs regularly in Des Knaben Wunderhorn is used much more sparingly by Eichendorff in Ahnung und Gegenwart. The form in question is that using a stanza where lines of four and three feet each are alternated. The "standard" form with four equal lines occurs three times as frequently as this more varied type. However, a clue as to the reason for the sparse occurrence of the alternating stress-form is to be found in its structure. An example of this form is found in Das Marmorbild, in Florio's song to God, after he has awoken from his dream state:

Hier bin ich Herr!    Gegrüßt das Licht!  
Das durch die stille Schwüle  
Der müden Brust gewaltig bricht  
Mit seiner strengen Kühle.

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17. See Appendix, Lists B-G, pp.275-82  
The six sonnets found in the prose works are excluded from this analysis since their form is fixed and also since they form a special category of their own.  
See List H, p.283, showing sonnets in the prose works.

Nun bin ich frei! Ich taumle noch  
Und kann mich noch nicht fassen -  
O Vater, du erkennst mich doch  
Und wirst nicht von mir lassen! (II,345)

In any four line stanza where each line consists of four feet there is an equality of emphasis which is no longer evident in the above stanzas. At the end of the second and fourth lines there is a hiatus in the metre which gives considerable stress to the words at the end of these lines. In the second stanza this is further emphasised by a dash. In the first stanza the emphasis on "Schwüle" is heightened yet further by the delayed verb. A particular tension is created in the enforced pause plus the inserted adjectival phrase "Der müden Brust", and the release of the tension in the third line reflects in its suddenness the meaning of that delayed verb: "gewaltig bricht". The pause at the end of the second line draws the reader's attention to the word "Schwüle" and at the end of the fourth line the same emphasis is given to "Kühle", thus creating a strong contrast between the two. In the second stanza this contrast between two equally emphasised ideas is repeated. The contrast here is a marvellous one which strikes with a double edge because the verbs emphasised by the pauses are in fact negative, yet the negative "nicht" has in both cases been slipped in almost unnoticed. Not only have the negatives been slipped into unstressed positions, but in the second line the stress actually falls on "kann" and in the fourth line it falls on "wirst". The pause inherent in the metre has then a double function: it

allows for reflection on the meaning (discovery of the vital "nicht") and it allows for contrast between ideas that are united in their rhyme yet diametrically opposed in their meaning.

Beyond the function of metre within a stanza and the light which it can throw on the meaning of that stanza for the reader, there is the level at which the reader will, subconsciously perhaps, relate the ideas found in what can be called "corresponding" positions in different stanzas.<sup>18</sup> This must particularly be the case in a short poem where the reader can retain without difficulty the structure of a limited number of stanzas. When this song of Florio's is examined in this light, it is revealed as even more complete in its structure. The simple technical device of a short second and fourth line emphasising the main ideas of the song is seen to have far-reaching effects. The contrast "Schwüle" - "Kühle" of the first stanza is clear and dramatic. The contrast is between a thick, oppressive atmosphere and pure cool heavenly light - a movement from tension to release, which in itself reflects Florio's own movement from the oppressive dream world he has been locked into, into the clear light of realisation. Now in the second stanza "fassen" - "lassen" again reflects the movement from tension to release, except that since the verbs are negated, the movement itself becomes affirmative, that is to say, Florio is no longer able to control

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18. See Lotman, p.93, on the repetition of structural units.

his own destiny in his new-found freedom and willingly turns to God as the stronghold.

It is therefore evident that the stanza with alternating four and three footed lines is well-suited to the contrasting of ideas and this will account to a certain extent for its infrequent use when compared to the standard stanza of four footed lines. This stanza form becomes "standard" for the reader through the frequency with which Eichendorff uses it in Ahnung und Gegenwart. In later prose works it is again seen to be "standard" not because of its frequent occurrence but because of the function it fulfils. In Dichter und ihre Gesellen it occurs less frequently than in Ahnung und Gegenwart. Whereas it constitutes half of the total number of songs and poems in the earlier work, it is now found to make up only one third of those in Dichter und ihre Gesellen. This is entirely consistent with the more melancholy undertone of much of Eichendorff's later work.<sup>19</sup> The abundant, lyrical outpourings of Eichendorff's first novel, firmly rooted within the folksong tradition, give way in his later works to sparser, often more fragmented verse. For example, while his two major novels are of a comparable length, Ahnung und Gegenwart contains approximately fifty songs and poems as opposed to around thirty in Dichter und ihre Gesellen. The stanza with four feet to each line is found furthermore only once in Eine Meerfahrt (II,756), not at

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19. See Stopp, p.88.

all in Die Entführung and again only once in Das Schloß Dürande (II,821). It is this last appearance which can be seen to confirm what may be called its "standard" qualities, for the song in question, "Es ist nun der Herbst gekommen", is sung by the nuns at the convent, where Gabriele is staying. Gabriele's attention is on the count, but the nuns are absorbed in their own calm existence and continue to sing "in ihrer Fröhlichkeit" (II,823). This is the form rooted in tradition and security and it expresses these qualities in its unshakeable structure. It is perhaps not surprising that none of the other characters in Das Schloß Dürande or Die Entführung should sing in this form, for without exception they are uneasy creations and not at one with the world. Even Leontine, outwardly the "happiest", shows no real inner security. The standard stanza form is then virtually abandoned in these later works by Eichendorff, possibly unable to disguise his own increasing unease. In Eine Meerfahrt there is one example of the standard form and on closer examination it simply proves to be further confirmation of its being standard. Alvarez suddenly sings joyfully: "Soll Fortuna mir behagen" (II,756), but the explanation which follows is significant:

Eigentlich aber sang er mit seiner  
heiseren Stimme nur, um sich selber die  
Grillen zu versingen (II,756)

Here Alvarez automatically resorts for reassurance to the form which is associated in Eichendorff's work with tradition and security.

With this standard as a guideline, the stanza form which has three feet in each line is easily distinguishable. The balance in this length of line is not easy to achieve: the stress shifts readily and its true emphasis cannot be defined with any certainty. This can be seen in Leontin's song on the lake at night:

Der Tanz, der ist zerstoben,  
Die Musik ist verhallt,  
Nun kreisen Sterne droben,  
Zum Reigen singt der Wald. (II,67)

There are many examples of this form and they are without exception of a contemplative or, as here, elegiac nature. The lines are extremely slow-moving and pauses readily occur at the end of each line to fill in the "missing" fourth foot. The reader cannot help but become aware of this as he reads the prose works. As his intellect grapples with the narrative complexities, his imagination will intuitively register the evidence of the verse and help towards achieving an understanding of the whole.

Just as the secure standard stanza occurs less and less frequently in Eichendorff's prose works, it is not surprising to find that the slower, most insecure three-footed stanza actually increases its proportional occurrence in the later prose works.<sup>20</sup> In Ahnung und Gegenwart, Dichter und ihre Gesellen and Eine Meerfahrt it accounts for a third of the songs and poems. In Die Entführung it accounts for three-fifths and in Die Glücksritter for

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20. See Appendix, p.278a - graph drawing together information from Lists A,B and C, showing chronologically proportional occurrence of these two main verse forms throughout Eichendorff's prose output.

exactly half of the songs and poems. Examples of this form are too numerous to analyse in their entirety,<sup>21</sup> but an examination of those which appear in Das Schloß Dürande alone confirms their contemplative, often sad, quality, reflecting Eichendorff's later view of life. The songs with this particular metre in this story are "Gut' Nacht, mein Vater und Mutter" (II,815), "Wär's dunkel, ich läg im Walde" (II,837) and "Meine Schwester, die spielt an der Linde" (II,846).

Metre is thus used by Eichendorff to convey important information about a poem or song. Furthermore, within the framework of a firmly established structure, lines can occasionally be lengthened or shortened to convey more clearly to the reader the implications of specific ideas and to give them particular emphasis. An example of this can be seen in Julie's song in Ahnung und Gegenwart as she awaits news of Leontin. The song has lines of three feet each and expresses well the tension and anxiety of the wait. In the thirteenth stanza after the renewed start, poignant emphasis is given to the girl's cry by the lengthening of the last line:

Er zielt' mit dem Rohre durchs Gitter  
Auf die schneeweiße Brust hin;  
,Ach, wie ist das Sterben so bitter,  
Erbarm' dich, weil ich so jung noch bin!' (II,235)

The last line can only be accommodated by placing a clear stress on "so". When the second line of this stanza is compared to the second lines of all other stanzas (excepting

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21. See Appendix, List C, pp.277-78.



the first) in this song, it is seen to be exceptional in beginning with two weak syllables. This transposed weak syllable which draws attention to "schneeweiße" thus has an equally expressive effect, causing "schneeweiße" to be lengthened in a very natural and descriptive manner.

On some occasions Eichendorff will actually include an extra foot in a line: more than once to illustrate the word "weit". This can be seen in songs by both Gabriele and Renald in Das Schloß Dürande. Renald suddenly recognises Gabriele's voice as she sings:

Am Himmelsgrund schießen  
So lustig die Stern',  
Dein Schatz läßt dich grüßen  
Aus weiter, weiter Fern! (II,829)

Later in the same work, Renald sings:

Meine Schwester, die spielt an der Linde. -  
Stille Zeit, wie so weit, so weit!  
Da spielten so schöne Kinder  
Mit ihr in der Einsamkeit. (II,846)

A third and strikingly similar example occurs in Leontine's sad little song in Die Entführung:

Und die Segel verzogen,  
Und es dämmert das Feld,  
Und ich hab' mich verflogen  
In der weiten, weiten Welt. (II,881)

These examples occur in the later prose works and indeed they reflect the greater metrical freedom in the verse in these later works. However, rather than necessarily being a positive development of style, it seems likely that they reflect more than anything a partial abandonment of the metrical regularity evident in Ahnung und Gegenwart. Technical invention, particularly as found in Libertas und

ihre Freier and in Die Glücksritter,<sup>22</sup> can in some ways be seen merely as a compensation for the increasingly melancholy note of these works, where the old traditional forms have lost their firm foothold. These examples of lengthened lines should be seen strictly within the context of Eichendorff's later prose works alone, and even there as isolated incidents, as the exceptions to the rule. Furthermore, in so far as they increase the expressive quality of a line and clarify its meaning, they are themselves subject to that rule which in Eichendorff's terms dictates that "Talent" must always take second place to "Gesinnung". In Dichter und ihre Gesellen Otto is cited as a warning example of a poet who has lost sight of the true meaning of the words and can see only the form:

Unsere alten Gebete waren ihm [Otto]  
noch nicht schön genug, er setzte sie  
in künstliche Verse, dann weinte er  
auch zuviel und hatte so allerhand

- 
22. See in particular the song from Die Glücksritter "Der Wald, der Wald, daß Gott ihn grün erhalt" (II,910) which maintains a rhyme scheme over three stanzas of a complexity not normally associated with Eichendorff's verse. The scheme is ABABCBCDDD plus either three or four rhyming couplets. Not surprisingly in view of Eichendorff's attitude to form, the "extra" D line in the unusual group of three consecutive rhymes is used to emphasise the content: in stanzas 1 and 3 "amount" is illustrated in the extra line - "wuchs der Haufe von Haus zu Haus" and "Und voll Geigen hängt"; in stanza 2 the need for speed is illustrated in the extra line - "Das aber duckt sich geschwind". See also the song "In der stillen Pracht" (II,963) from Libertas und ihre Freier where an extremely free and rich form illustrates the nightingale's "Plauderhaftigkeit" (II,965). Examples of such easy technical dexterity clearly further underline the conscious nature of Eichendorff's choice of the outwardly straightforward folksong form for the vast majority of his verse in the prose works.

Sehnsüchten. (II,671) 23

In addition to the choice of metre which will best convey the spirit of a song, the poet must match this with his choice of masculine or feminine endings. In the vast majority of cases Eichendorff uses a straightforward alternation - so much so that the exceptions stand out as significant. Sonnets still excepted, very few examples of a stanza form with only feminine endings are to be found. The first chronologically is the "Assonanzlied", which is actually read from a piece of paper, delivered by the poetaster at the literary salon: the over-sweet "Hat nun Lenz die silbern'n Bronnen" (II,133). That this poetaster is actually a thinly-veiled portrait of the poet Loeben is later confirmed by Eichendorff in Halle und Heidelberg (II,1061). The weakness of the stanza form which is emphasised in the persistent feminine endings is meant to reflect the weakness of Loeben's own poetic character. In Ahnung und Gegenwart Leontin draws attention to this weakness:

Er ist ein guter Kerl, aber er hat keine  
Mannsmuskel im Leibe. (II,153)

In Halle und Heidelberg Eichendorff again draws attention

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23. In his critical writings Eichendorff makes the same criticism of Rückert in a manner which explains the significance of this activity of Otto's:  
Seine [Rückerts] Frömmigkeit bleibt ein  
a e s t h e t i s c h e s Gefühl, das meist in der  
schönen Form aufgeht ... Ja, diese Formenseligkeit  
hat ihn sogar verführt, die heiligen Evangelien-  
bücher durch kunstreiche Verse aufschmücken zu  
wollen. Die religiöse Unentschiedenheit des bloß  
ästhetischen Gefühls aber, ... erzeugt überall jenen  
innern Zwiespalt, der das Leben unnatürlich zer-  
klüftet. (HKA IX,459)

to this fact:

Und in der Tat, er [Loeben] besaß eine ganz unglaubliche Formengewandtheit und alles äußere Rüstzeug des Dichters, aber nicht die Kraft, es gehörig zu brauchen und zu schwingen. (II,1062)

It cannot be chance therefore that this particular song should have no masculine endings nor can it either be chance that this particular poem does not appear in Eichendorff's own collections.

A further example of a song which has only feminine endings is also found in Ahnung und Gegenwart. It is the song "Dämmerung will die Flügel spreiten" (II,201). Here the feminine endings create a peculiarly uneasy feeling, particularly at the close of each stanza, all of which seem to remain suspended and incomplete. This unease in the rhythm matches absolutely the sense of unease of the last lines of the first three stanzas which are: "Was will dieses Graun bedeuten?", "Stimmen hin und wieder wandern," and "Sinnt er Krieg im tück'schen Frieden." (II,201). Finally, in the fourth and last stanza the intentionally weak effect of the rhythm greatly diminishes the impact of the last line: "Hüte dich, bleib wach und munter!" (II,202). The sense of mystery and foreboding running through this song alerts Friedrich to potential danger as he feels that it might be directed towards him. For the reader, the sense of mystery is further compounded because this is one of the few songs where the identity of the singer is nowhere established, not even at a later point in the narrative. Eichendorff only states that it cannot be

Rosa and hints that it might be Romana. However, the feminine endings could be a clue that it is indeed Romana, for the only other song in Ahnung und Gegenwart which has feminine endings throughout is her own long and impressive "Weit in einem Walde droben" (II,135) sung at the literary salon. Thus, even in a detail of rhythm Eichendorff is consistent in a manner well calculated to encourage the reader in his task of "Mitdichten".

Not quite as rare, but still exceptional, are the songs which have only masculine endings<sup>24</sup> and their incidence is in keeping with the serious, even leaden, feeling created in such verse. Friedrich's song "Grüß' euch aus Herzensgrund" (II,15) has already been discussed.<sup>25</sup> Of the remaining eleven examples of songs and poems with masculine endings only in Ahnung und Gegenwart, their distribution is as follows: one by Friedrich (II,20); one in the form of a "Wechsellied" by Marie and a huntsman (II,24); Julie's "Romanze" (II,294); two by Rudolf (II,258 and 272) and six by Leontin alone (II,27,36,62, 108,160 and 184), which in turn represents almost half of his total of fourteen songs throughout the course of the book.

The persistent use of masculine endings only for so many of Leontin's songs cannot be overlooked. As the reader gradually pieces together a picture of each character

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24. See Appendix, List I, p.284.

25. See pp.150-67.

he must use all the evidence to hand and as he reads and imagines Leontin's songs he will, whether subconsciously or consciously, absorb the serious ring of so many of them. This may be overlaid with a light-hearted manner but never so much as to obscure entirely their far from light-hearted intent. An example of this can be seen in his initial song announcing his own and Friedrich's arrival: "Frühmorgens durch die Winde kühl" (II,27). In this song Leontin's exhortation in the first stanza to Rosa to wake up is not given any particular weight. When, however, Leontin issues a direct warning in the last stanza, this plus the serious masculine endings hints that his warning is a real and, as proves to be the case, a necessary one. A further example of light-hearted expression belied by this unmistakably serious quality of the masculine endings is found in his third song: "Der Liebende steht träge auf" (II,62) where he bitterly portrays the disregard of morals in the town. That his light-hearted manner is only a veneer concealing deeper distress is made clear at a later point in the novel when the narrator comments directly on events and describes the very real despair in Leontin's view of life, which he cannot express directly:

Ihn [Leontin] jammerte seine Zeit, <sup>vielleicht</sup> wie keinen,  
aber er haßte es, davon zu sprechen ...  
Seine alles verspottende Lustigkeit war im  
Grunde nichts, als diese Verzweiflung, wie  
sie sich an den bunten Bildern der Erde in  
tausend Farben brach und spiegelte. (II,167)

Thus the despair which he hates to talk of is partially expressed through the metre of his songs, revealing the



undercurrent of deep seriousness in his character. Furthermore, this seriousness is not merely incidental to his nature for it stems from a fundamental awareness - similar to that expressed by Eichendorff himself - of the depths to which contemporary life had sunk in so many respects.

It is Leontin's rôle to alert Friedrich to the facts around him and this he does largely in two further songs with masculine endings throughout. In "Der fleißigen Wirtin von dem Haus" (II,108) a direct appeal is made in the last stanza to Friedrich to wake up. Friedrich is deeply affected by these lines and soon shows a new resolve. In his second, more indirect, warning song to Friedrich, "Vergangen ist der lichte Tag" (II,160), masculine endings are again used and Leontin, in effect, brings Friedrich finally to his senses just in time. This is the point also at which Friedrich begins to understand that Leontin's seriousness and often harsh judgements of other characters - here of Romana - have been fully justified. This warning song of Leontin's marks the turning point in Friedrich's development, in itself the central theme of the novel. Now for the first time Friedrich is able to begin to grasp the real implication of Leontin's words and this leads to his salvation as well as to a real understanding of Leontin's needs too. This understanding is evident in the closing chapter:

Denn er wußte wohl, daß nur ein frisches,  
weites Leben seinen Freund erhalten könne,



der hier in der allgemeinen Misere durch  
fruchtlose Unruhe und Bestrebung nur sich  
selber vernichtet hätte. (II,289)

Leontin's song is important in Friedrich's development and its significance is underlined from two perspectives at once by its very position in the structure of the novel. Not only is it situated at the exact half-way point of the book - page 160 in the pagination 9 to 303 - but it is also situated virtually half-way through the songs and poems - twenty-seventh in a total of fifty.

Friedrich's development now begins to move quickly and decisively. Whereas previously he has been irritated and almost patronisingly concerned at Leontin's criticism of the Countess (II,155), he now realises that Leontin has been fully justified:

Und er verstand nun Leontins wilde Reden  
an dem Wirtshause. (II,161)

Shortly after this a comment of the narrator's highlights the fact that Leontin's seriousness stems from a greater awareness of life, showing a more mature view than that of Friedrich at this stage:

Alle die Begeisterungen, Freuden und  
Schmerzen, die sich Friedrich, dessen  
Bildung langsam aber sicherer fort-  
schritt, erst jetzt neu aufdeckten,  
hatte er [Leontin] längst im Innersten  
empfunden. (II,167)

Similarly, shortly after this Friedrich is shocked to discover that Leontin's hatred of the Prince is equally well founded (II,173). Thus on the evidence of Friedrich's development as it is matched against Leontin's greater awareness, the reader's initial impressions through metre

alone of Leontin's serious nature are confirmed. In turn, this confirmation will encourage the reader to continue to use both his intellectual and imaginative faculties in his understanding of the novel.

The use of masculine endings in Leontin's songs is thus of obvious significance. Leontin's own character is, however, also seen to develop and mature and this, too, is reflected in the metre of his songs. His development comes about on the level of human relationships. At first Leontin can only see marriage and the commitment it involves as narrow and restricting (II,80 and 89). When, however, he has formed a proper relationship with Julie, Friedrich becomes immediately aware of the new maturity which each shows:

Friedrich erstaunte, wie männlicher seitdem sein [Leontins] ganzes Wesen geworden. (II,228)

and of Julie:

Friedrich, der sie nun ruhig betrachten konnte, bemerkte dabei, wie sich ihre ganze Gestalt seitdem entwickelt hatte. (II,229)

Reflecting this new settled aspect of Leontin's character, his songs from this point onwards have the otherwise more usual alternation of masculine and feminine endings.

In the case of Julie's one song with masculine endings, the choice of ending is again seen to be entirely suitable, for in this song "Von der deutschen Jungfrau" (II,294) she is declaring her future intentions. The serious feeling created by these endings matches perfectly her earnest avowal that she will give her life over to a

pursuit of "etwas Höherem" as Leontin asks of her (II, 294).

The remaining two songs in Ahnung und Gegenwart with only masculine endings are both taken by Rudolf, in whom seriousness is overlaid with despair. These qualities in conjunction with masculine endings are reminiscent of Leontin and so too Rudolf's life has always been linked with that of Leontin, until it becomes evident that he must be the mysterious "Doppelgänger" who has always haunted Leontin (II, 260).

In the remainder of Eichendorff's prose works there are only a dozen other examples of songs with masculine endings. Of these, Diana's song "Kaiserkron und Päonien" (II, 870) has not only the same masculine endings, but also the same length of lines as both of Rudolf's songs, "Ein Stern still nach dem andern fällt" (II, 258) and "Ich hab' gesehen ein Hirschlein schlank" (II, 272). In all three cases the first and third lines have four feet while the second and fourth have three. As in Florio's song "Hier bin ich Herr! Gegrüßt das Licht!" (II, 345) in Das Marmorbild,<sup>26</sup> the shorter lines create weighty pauses and now, in combination with the masculine endings, a particularly bleak effect is created. It seems appropriate therefore that this particular combination of metre and rhythm should occur in these three songs alone. It underlines the similarity between Rudolf and Diana, for both

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26. See pp. 183-86.

are subject to an eventually overwhelming despair<sup>27</sup> and each is forced to seek an alternative way of life - Rudolf in his journey to Egypt and Diana as a nun in the strictest of orders.

Six examples of songs with only masculine endings are to be found in Dichter und ihre Gesellen. Of these, Dryander's false complaint (II,664) has already been discussed<sup>28</sup> and his small "Wir wandern wohl heut noch weit" (II,557) consists merely of four irregular lines, more like a chant than anything else. Similarly "Ein Fink saß schlank auf grünem Reis" (II,688) is just a short snatch of six and a half lines. Much more significant is the angel's song on Otto's death: "Waldeinsamkeit" (II,694), expressing above all the extreme stillness and sadness of the scene. Finally, there is Lothario's "Hier steh ich wie auf treuer Wacht" (II,717) which is only four lines in length. Here masculine endings are used again, as in Leontin's songs, in a warning song. This is taken up and yet further intensified in the hermit's matching stanza "Wir ziehen treulich auf die Wacht" (II,728) which closes the entire novel, finally bringing out the melancholy, even foreboding tone which permeates most of Eichendorff's later prose works.

The third and final element which both distinguishes

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27. See Kunz, pp.44-48, who analyses Diana's situation as one of incurable homelessness.

28. See pp.164-67.

verse from the prose text and influences the reader's perception of the verse is rhyme - "die geheimnißvolle Melodie zum Text". This is used no less strictly than rhythm and metre and has its own part to play, for rhyme dictates the speed with which rhythm and metre can flow. The shorter the length of time a sound has to be retained before a rhyme occurs, the faster the flow from line to line. The longer the length of time, the greater the effort needed in remembering and even refinding the original sound. Consequently, rhyming couplets move most swiftly of all. In Friedrich's second song "Er reitet nachts auf einem braunen Roß" (II,20), the speed of the rider passing by is vividly reflected in the speed of the rhyming couplets. The song seems to rush through to the final couplet where the dactylic feet of the last line are particularly insistent. This in combination with the masculine endings creates a real sense of foreboding before the attack at the mill:

Da schauert sein Roß und wühlet hinab,  
Scharret ihm schnaubend sein eigenes Grab. (II,20)

By far the most usual rhyme scheme in the verse in the prose works is the straightforward ABAB pattern. However, this is occasionally varied to become ABBA, which is a considerably slower pattern because the repeated "B" rhyme comes as a surprise, and causes a slight pause, while an even longer pause is needed at the end of the last line to recall the original "A" rhyme. This rhyme scheme occurs only infrequently but that its use is quite calcul-

ated as in the mysterious "Dämmerung will die Flügel spreiten" (II,201) can be confirmed in two later appearances. On both of these occasions the two rhyme schemes - ABBA and ABAB - occur within the same song, therefore allowing direct comparison. The first of these is Otto's song in Dichter und ihre Gesellen:

Jetzt wandr' ich erst gern!  
Am Fenster nun lauschen  
Die Mädchen, es rauschen  
Die Brunnen von fern.  
Aus schimmernden Büschen  
Ihr Plaudern, so lieb,  
Erkenn' ich dazwischen,  
Ich höre mein Lieb! (II,620)

In the first four lines, with the ABBA pattern, a feeling of calm and distance is created which contrasts dramatically with the content of the second four lines and here the speed of the alternating rhyme scheme is instrumental in making this contrast. Exactly the same movement from slow to fast can be observed in a later song in the same work by Victor: "Nächtlich macht der Herr die Rund" (II,725). The contrast is particularly evident in the second pair of stanzas where the faster rhyme scheme of the final stanza vividly emphasises its urgency, compared with the stillness of the previous stanza:

Waldwärts durch die Einsamkeit  
Hört' ich über Tal und Klüften  
Glocken in den stillen Lüften,  
Wie aus fernem Morgen weit. -  
An die Tore will ich schlagen,  
An Palast und Hütten: Auf!  
Flammend schon die Gipfel ragen,  
Wachet auf, wacht auf, wacht auf! (II, 725)

Here it is interesting to note that the same imagery of

calm and distance, listening and sounds from far off is portrayed in the lines with the ABBA rhyme scheme, just as in the previous example.

Rhyme is thus seen to be used extremely carefully at all times by Eichendorff and the ABAB pattern prevails, only being altered to express more clearly the content of a song or poem. Romana's long song "Weit in einem Walde droben" (II,135) which she sings at the literary gathering contains examples of a rhyme scheme occasionally interrupted to express the meaning of the words. In the first section of her song there is a description of the heroes of the past and the shock of the adjective "eingeschlafen" in "König Alfred, eingeschlafen" is emphasised by the fact that it does not rhyme with "Löwen" of two lines previously. Later in the fifth section of the same song, another rhyme is "missing".

Und wo ihre Augen gingen  
Quellenaus der Grüne sprangen,  
Berg und Wald verzaubert standen,  
Tausend Vögel schwirrend sangen. (II,138)

In the third line here, not only is the expected rhyme for "gingen" absent, but also the replacement is too close to the "B" rhyme to pass unnoticed. Suddenly the verb "standen" seems to be locked in the rhyme surrounding it just as the hills and trees are caught in a spell. That this is carefully calculated can be confirmed on the evidence of an earlier song of Leontin's: "Der fleißigen Wirtin von dem Haus" (II,108). Here in the sixth stanza, at the mention of "eine Zaubrin" again the vowel sounds of the



rhyme (contrasted rhyming couplets occur in all the other seven stanzas) seem to be caught in a spell:

Wohl sah ich dort eine Zaubrin gehn,  
Nach ihr nur alle Blumen und Wälder sehn,  
Mit hellen Augen Ströme und Seen,  
In stillem Schaum, wie verzaubert, stehn. (II, 109)

Here the ambiguity of "sehn" - "Seen" adds yet further to the effect of this mysteriously expressive stanza.

From an examination of Eichendorff's extremely careful use of rhythm, metre and rhyme, it can be seen how important the verse must be to the reader in assisting him in an understanding of the works as a whole. The key to this importance is to be found in the consistent treatment by Eichendorff of fundamental elements of the verse. Various, quite distinct, levels of communication between narrator and reader come together in the verse. Firstly, there is the direct level of communication through the medium of verse with the imagination. Yet this in itself<sup>is</sup> an indirect form of communication, for the ideas received in this manner are not as yet translated into intellectual concepts.<sup>29</sup> Secondly, through the consistent treatment of rhythm, metre and rhyme, the narrator can convey certain information about the singer or speaker. Thirdly, on an intellectual level the reader is able to match his own reactions to a song to those of the characters in the narrative, thereby assessing the truth of his own perception. Thus the reader's "Gefühl,

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29. See Paulsen, p.47, who mentions in passing the way in which rhythm in particular draws the reader into the songs through his emotions.

Phantasie und Verstand" are fully employed.

In Ahnung und Gegenwart all the major features of rhythm, metre and rhyme are drawn together in the hymnic close to the novel. Faber's sonnet, laboriously introduced, presents an example of well-meaning intellectual effort rather than an expression of his innermost being. Julie's honest and earnest resolve is expressed in the seriousness of the stanza with masculine endings yet given extra impetus by the rhyming couplets it uses here. Leontin has three songs in this scene: his first (II,285) - a conventional four-line stanza with alternating rhymes - expresses his optimism at the thought of a fresh start abroad; his second (II,293) in the sad and slow-moving three-footed form expresses the deep pain he feels at the present state of events, the memory of which he wants to preserve. His third, more joyful, farewell song, "Kühle auf dem schönen Rheine" (II,299) has one contemplative moment at its centre where he repeats that they, "die Gesellen", must remember what they have learnt and always act in the light of this. Here two short lines and a change to the slower ABBA rhyme scheme throw the lines into relief and emphasise its importance:

Was uns dort erfüllt' die Brust  
Sollen wir halten,  
Niemals erkalten,  
Und vollbringen treu mit Lust! (II,300)

Finally, and as the climax of the entire novel, comes Friedrich's "Wo treues Wollen, redlich Streben" (II,297), an artistic and personal credo through which Eichendorff

himself also certainly speaks and which suitably takes the traditional and secure "standard" four line stanza form.

## 2. Reader Involvement through the Verse

In Eichendorff's prose works the reader's "Verstand" is constantly taxed by the complexities of the narrative structure while his "Phantasie" is involved perhaps more through the songs and poems. As their structural consistency emerges, they become a valuable and secure rung on the poet's "Himmelsleiter". Every detail of their form is deliberate, from the choice of that form itself to the matching of the technical exterior to the underlying meaning. Gradually, the reader becomes aware that these verses are, in Eichendorff's words, "die Sprache der Phantasie" and as such obey the laws of their own language. Above all they must speak to the reader's imagination, thus drawing him, possibly unawares, into the process of "Mit-dichten".

Eichendorff speaks in harsh terms of those readers who are not prepared to involve themselves fully in an understanding of a text:

Wer, zu träge und unlustig, nicht den Mut  
verspürt, die goldenen, losen Sprossen zu  
besteigen, dem bleibt der geheimnißvolle  
Buchstabe ewig tot, und er täte besser,  
zu graben oder zu pflügen, als so mit      very similarly  
unnützem Lesen mäßig zu gehn.      (II,99 and HKA IX,342)

The reader is, however, helped to a certain extent in this task by the manner in which some of the songs and poems are presented. In the prose text itself, there are many complex situations and confusing incidents. When it is necessary, the narrator steps momentarily into the foreground to clarify events, to change the scene or even to

comment directly on the emotions and activities of the characters. In the case of the verse, however, the reader can match his own understanding of its meaning and function against the reactions of the characters themselves - thus he is given a frame of reference within which to move towards an understanding of the verse and the "language" it employs. When, however, no reaction or response is given on the part of the characters or the narrator, the reader is suddenly, even unexpectedly, thrown back on his own resources. Without warning, he is forced to assess for himself why a song or poem should be uttered in a particular situation by a particular character. Furthermore, the greater the reader's awareness of the underlying "language" of the verse, the greater will be his efforts to assess the meaning of such "open-ended" songs.

The means by which these "open-ended" songs and poems involve the reader more intensely with the text are of a fascinating complexity. The reader's imagination is involved as before, but when it is discovered that no ready-made response is forthcoming - to be itself assessed and rejected or accepted - then the reader must question his own purely imaginative response. This questioning involves conscious thought and thus the vital link is made between the imagination and the intellect - the uniting of "Gefühl, Phantasie und Verstand". This link is, moreover, vital in that it is only through the imagination in conjunction with the intellect that the reader will build up his understanding of the verse.

On another level the reader is drawn into the text by verse presented in this manner because suddenly it will strike him that he is the only person to have "heard" a particular song. Thus these songs can fulfil something of the function of a dramatic soliloquy. In this way the reader is given an insight into a character without the overt intervention of the narrator. As in a dramatic soliloquy a particularly direct contact is established for a moment between that character and the reader. Just as in a drama, this technique is only ever appropriate at moments of significance and in the mouths of the central characters, so here, too, such poems and songs are severely restricted in number and application. Again, just as in a drama, they are employed only for the central characters.

In Ahnung und Gegenwart, there are five such soliloquies opening or closing chapters: three by Friedrich, one by Erwin, yet overheard by Friedrich, and one by the narrator himself. By this means, a relationship of sorts is established between the reader and both the narrator and Friedrich. Thus the reader's sympathies are positively engaged for Friedrich. This is important not only in establishing Friedrich in the reader's mind as the central character, but also in redressing the balance of the uneven distribution of the songs themselves, for Friedrich only has eight songs as opposed to Leontin's fourteen. Without this weighting in Friedrich's favour it is possible that the central focus on Friedrich's development, matched as it is against Leontin's own development, would become blurred.

The first of Friedrich's songs to be presented in this manner is his early "Die Welt ruht still im Hafen" (II,34):

Die Welt ruht still im Hafen,  
Mein Liebchen, gute Nacht!  
Wann Wald und Berge schlafen,  
Treu' Liebe einsam wacht.

Ich bin so wach und lustig,  
Die Seele ist so licht,  
Und eh' ich liebt', da wußt ich  
Von solcher Freude nicht.

Ich fühl' mich so befreiet  
Von eitlen Trieb und Streit,  
Nichts mehr das Herz zerstreuet  
In seiner Fröhlichkeit.

Mir ist, als müßt' ich singen  
So recht aus tiefster Lust  
Von wunderbaren Dingen,  
Was niemand sonst bewußt.

O könnt' ich alles sagen!  
O wär' ich recht geschickt!  
So muß ich still ertragen,  
Was mich so hoch beglückt.

This is sung at night by Friedrich looking out from Leontin's castle towards where Rosa lives and it closes the third chapter of Ahnung und Gegenwart. The fourth chapter opens with Friedrich's acceptance of Leontin's invitation to stay longer with him and no subsequent reference is made to the song. Furthermore, Friedrich is alone at the time of singing, so it is presented just as a soliloquy would be. The song opens with a reference to the calm scene before Friedrich and has all the appearance of a simple love-song, where the lover is unable to sleep for joy. The hint that in this he is out of step with the natural order of things remains only a hint, but it is nevertheless reminiscent of his earlier song, "Grüß'



euch aus Herzensgrund" (II,15), where the natural order has become reversed and day yearns only for night. Now, contradicting this hint, he declares in the third stanza that he feels a new happiness and that he has been released from vain activity. In the fourth stanza, however, sudden change of mood is evident which comes as a surprise within the context of the song. In this stanza the calm happiness and freedom of the third stanza is replaced by a sense of restriction which is further confirmed in the final stanza. Friedrich declares that he wants to sing with all his heart "von wunderbaren Dingen" but that he does not have the skill to do this and so must bear his happiness in silence. The effect of this close is not one of carefree joy as in the opening to the song and as the reader reflects on its meaning, indicators emerge which confirm the unease of the closing lines.

The type of stanza used for this song, where each line has three stresses, is that favoured by Eichendorff for all contemplative or sad songs. This contemplative mood can, however, quickly turn to one of sadness or discomfort and in the third stanza, the harshness of the rhyme seems to point in this direction. Where the words describe an overwhelming sense of freedom, the rhyme points to the opposite, for each line ends in a distinct "t" sound, which clearly closes the last word each time. In addition to this, there is the awkwardness of the two "z" sounds following each other in "Nichts mehr das Herz zerstreuet" in the same stanza. It is never chance in

Eichendorff's poetry when an inconsistency such as this between sounds and their meaning emerges, and indeed it is not until the closing stages of the novel that Friedrich does actually achieve a real freedom. This occurs at the eventual meeting with Rudolf and is vividly described:

So fiel auch Friedrich bei dem Tone  
dieser [Rudolfs] Stimme die mühsame  
Wand eines langen, verworrenen Lebens  
von der Seele nieder. (II,260)

Thus it is clear that Friedrich in his song "Die Welt ruht still im Hafen" does not yet see his own position for what it is. A dawning awareness can be sensed in the fourth stanza, for he realises that there is something within him which cannot be expressed. In the last stanza, however, is found the clue to this inability to express his innermost feelings. Here he declares: "O wär' ich recht geschickt!"; Friedrich attributes his lack of expressive ability not to the clouded nature of the thoughts themselves, but to his lack of poetic skill. This feeling of a lack in himself should be seen moreover in the context of the open admiration mingled with envy at "Fabers Fleiß" (II,33) which occupies his thoughts directly before this song. In fact this juxtaposition of Friedrich's song and the previous scene brings out yet further the somewhat self-conscious, even false quality of the song, for Faber's declaration "seine Seele sei heut so wach" (II,33) is echoed in Friedrich's "Die Seele ist so licht" in the second stanza. Just as the song opens with a reference to the quiet world outside his window, so this echo of

Faber's feelings and subsequent poetic activity underlines that the song has its roots not inside but outside of Friedrich. Consequently he is unable to express properly his innermost feelings, for here he is concentrating on the poetic activity - on his "Talent" - and has lost sight of the "Gesinnung" which for Eichendorff is the most important aspect of any poet's work. In this song therefore a great deal is conveyed to the reader with great economy of means and this density of expression is characteristic of all songs in Eichendorff's prose works, presented in this "open-ended" manner.

Friedrich's second song of this type is his "O Täler weit, o Höhen" (II, 110) which has already been discussed briefly.<sup>30</sup> This poem occurs at an extremely important juncture in the novel - at the close of the first book - and bears witness to the progress that Friedrich has already made in his development, expressing his disappointment, enlightenment and new resolve. Here too a three stress line is employed which matches the seriousness of the subject matter of the poem. Friedrich has become aware of "Ein stilles, ernstes Wort" (stanza III) and in the last stanza declares his future reliance on "deines Ernsts Gewalt". He is now able to write the words down "wie im Fluge" (II, 110), unbothered by considerations of poetic skill. This is in strong contrast to "Grüß' euch aus Herzensgrund" (II, 15) which he could not write

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30. See pp. 153-54.

down and "Die Welt ruht still im Hafen" (II,34) where he bemoans his lack of poetic skill, and the presentation of the poem at the close of the chapter gives the reader the chance to absorb the implications of these facts.

Friedrich is again able to write down his third poem presented directly, "Der armen Schönheit Lebenslauf" (II,119), and again it is a particularly dense poem which invites deeper thought on the part of the reader. Showing Friedrich's new awareness, it can be taken on various levels: "die Schönheit" may simply represent the character of Rosa or, possibly, false poetry.<sup>31</sup> "Schönheit" can also be taken in a broader, less specific sense - as an ideal in life making the required balance. Friedrich refers to this on more than one occasion. In his discussion with Leontin on the nature of poetry which deserves that name, Friedrich emphasises the need for balance:

Moral, Schönheit, Tugend and Poesie,  
alles wird eins in den adeligen  
Gedanken, in der göttlichen, sinnigen  
Lust und Freude und dann mag freilich  
das Gedicht erscheinen, wie ein in der  
Erde wohlgegründeter, tüchtiger,  
schlanker, hoher Baum, wo grob und  
fein erquicklich durcheinander wächst,  
und rauscht und sich rührt zu Gottes  
Lobe. (II,142)

Earlier, also in a discussion with Leontin he emphasises the need for poets to strive for

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31. See Riley, "An Allegorical Interpretation of Eichen-dorff's Ahnung und Gegenwart", p.208, who interprets "die Schönheit" as the "false poetry of 1811".

das treue Tun, das schöne Lieben, die  
deutsche Ehre und all die alte herr-  
liche Schönheit. (II,32)

It cannot pass unnoticed that these are the same values whose passing is mourned by Romana in the fourth section of her song "Weit in einem Walde droben" (II,138).

Friedrich finally declares in his last song at the close of the novel that it is in fact to preserve these values that the poet receives his divine inspiration (II,297).

The three poems of Friedrich's presented directly to the reader without subsequent comment thus gain in importance, reflecting the significance of their content. Similarly Erwin's open-ended song "Es weiß und rät es doch keiner" (II,174) is given extra weight by its position at the close of a chapter and affords the reader an important insight into Erwin's character. However, an insight is also gained here into Friedrich's character, for although he, too, hears Erwin's song, he does not understand its real meaning or the deep pain which it expresses. At Erwin's death, when it is too late, Friedrich suddenly becomes aware of what he had previously not understood or even tried to understand. Thus he blames himself:

daß er sie [Erwine] bei größerer Achtsam-  
keit hätte schonen und retten können. (II,242)

So the silence which follows Erwin's song allows the reader an opportunity for thought, while emphasising Friedrich's own lack of thought.

In Aus dem Leben eines Taugenichts one song is presented without subsequent comment and here again the

surprising hiatus eloquently expresses the lack of understanding on the part of his audience. It is the Taugenichts' own "Wohin ich gehe und schaue" (II,356) and the silence which follows it is all the more noticeable because the boat party has actually had to coax him into singing for them. The Taugenichts declares he knows no songs fine enough for the company but when the song is finished, it seems that it was in fact far too fine for the company:<sup>32</sup> the young men had merely mocked him while he was singing and only his "schöne Frau" had listened carefully and with downcast eyes. The reader is, however, given a chance to consider the meaning of the song while the boat party is landing and if he has interpreted it as dedicated to the Queen of Heaven, then the delay in the characters' reactions emphasises even more the inappropriateness of their response.

The remaining examples of song presented directly to the reader follow the pattern set in the instances given. In Das Schloß Dürande, "Gut' Nacht, mein Vater und Mutter" (II,815) sung by Gabriele is given added poignancy by the subsequent silence and the nun's peaceful "Es ist nun der Herbst gekommen" is strongly contrasted by this means with the turmoil in Gabriele's mind. In Dichter und ihre Gesellen there are two examples. Fortunat's "Es rauschen die Wipfel und schauern" (II,614) has already been discussed.<sup>33</sup> The second and final example is, however, the

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32. See Radner, p.302, who interprets this song as referring to the Queen of Heaven.

33. See pp.136-38.

most telling of all and the most dramatic, for it is the single stanza "Wir ziehen treulich auf die Wacht" (II,728) which closes the whole novel. It is possible that the song is to be understood as being sung by the hermit and heard by Victor, but this is not made entirely clear. Even so the sense of foreboding contained in this stanza seems to be directed straight at the reader - the more so for the use of "Du" in the last line. The beautiful dawn in the prose text is opposed to the speed of night's coming in the song, and the reader is left with a sense above all of the transience and vanity of this life, which Eichendorff himself felt so strongly in his later years.

As the reader becomes increasingly aware of his own rôle as, in Novalis's words, "der erweiterte Mitautor", so, too, will he become aware of the poet himself. This is particularly the case when the narrator speaks directly to the reader, in his first person commentaries on the narrative and in one case in a song which can be attributed to no individual character. In Ahnung und Gegenwart the seventh chapter opens with the song "Stand ein Mädchen an dem Fenster" (II,69). The song appears to refer to Julie, who may even be the singer, since inverted commas are given, for it grows out of the close of the previous chapter with its reference to the girl and the open window of her room. Furthermore, the "Da" of the second line would seem to suggest a logical time sequence leading on from the previous chapter. However, the hand of the narrator is clearly evident here and shows itself in



various other ways.

The main evidence for the author's presence is to be found in the completeness of most of the songs. Songs are broken off according to the prose text and yet they appear to be metrically complete - for example Romana's song, "Laue Luft kommt blau geflossen" (II,125) and in Viel Lärmen um Nichts Florentin's song "Lindes Rauschen in den Wipfeln (II,446). It is only in the later works that songs are broken off and do actually appear as incomplete. In Die Entführung considerable tension is built up by this means with Leontine's "Überm Lande die Sterne" (II,856). In Dichter und ihre Gesellen a humorous effect is achieved by the woodman forgetting the words of his grandiose greeting song "Salve! Herr Doktor oder Magister!" (II,523).

The author also makes his presence felt in the mention of popular songs of the time, for here he is drawing on the experience of life which he shares with his readers, thus stepping forwards again from the anonymity of the narrator's rôle. Early readers of Ahnung und Gegenwart would easily understand the significance of "Freut euch des Lebens"<sup>34</sup> which Friedrich involuntarily hums as he reads Rosa's letter (II,107) and which is found again on a board in the strange park (II,249). Similarly a reader of that time would well be able to imagine soldiers singing Schiller's "Reiterlied": "widerlich und

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34. It is interesting to see Görres in his essay on Des Knaben Wunderhorn mentioning this same song as a typical example of contemporary "Genußbraserey" (G IV,29).

höllisch" (II,213) or their whistling of the Dessauer Marsch (II,213). It is interesting to note that in Auch ich war in Arkadien which contains no inserted poems or songs, there are two references to the titles of well known melodies, but both in a derogatory vein: the seven pipers playing "Ça ira" quite without interest (II,737) and the professor's exclamation: "Ja, seid umschlungen, Millionen!" (II,742). In all of these examples a complicity between narrator and reader is established, which again involves the reader more closely in the structure of the whole.

The degrees of involvement of the reader in the narrative can be seen as follows: firstly, reacting to the presentation of a song or poem within the prose narrative, the reader will be encouraged to use his imagination, that is within a prestructured context. Secondly, when a song or poem is presented without subsequent comment, he must use his imagination plus his intellect to supply the missing context. Thirdly, when only the title of a song is given, then he must imagine even the song itself. The final stage in this sequence is the mere reference by the narrator or characters to songs, where neither the title nor the song is given - and yet even these songs have a kind of substance of their own, because they are generally songs known to a particular character in his childhood. These songs are in fact the expression of the world's underlying "Grundmelodie" and possibly not given for they are by their nature obviously perfect.

"Childhood" is not a limited span of time in Eichendorff's terms but more a reference to that time when man retained contact with his original innocence. The extent to which an individual is able to remember or recognise these "childhood" songs is thus a clear indication of his spiritual awareness. Rosa, who is spiritually lost right from the outset of Ahnung und Gegenwart, is dimly aware of her position, although without understanding its full implication. She describes a dream in which she remembered a song from her childhood:

Ich sang immerfort ein altes Lied, das ich  
damals als Kind alle Tage gesungen und seitdem wieder  
vergessen habe. Es ist doch seltsam, wie  
ich es in der Nacht ganz auswendig wußte!  
Ich habe heut schon viel nachgesonnen, aber  
es fällt mir nicht wieder ein. (II,196)

Friedrich describes such songs as a reflection of "einer viel ferneren und tieferen Heimat" (II,48), which we are only able to properly perceive (as in Rosa's case) in our dreams. Friedrich's own spiritual development is reflected in his reaction to "childhood" songs. For when he hears "dasselbe sonderbare Lied aus seiner Kindheit" which Erwin had sung and which is now sung by the child in the garden of the white lady's castle, he is certainly astonished but does not understand its significance (II,97). Erwin knows that Friedrich does not yet understand such songs. He shows this by relating a dream in which he sang "die besten alten Lieder" to Friedrich who could not, however, remember them (II,241). It is only when Friedrich finally comes to terms with his own past and "childhood" in the meeting with Rudolf

(II,260) that he begins to achieve a new spiritual awareness and freedom. In Die Entführung Diana, like Rosa, is aware that she has lost something in her life. In the garden she hears a small child singing "wie ein Engel" in the quiet morning. The sounds of this song "wie einzelne Klänge eines verlorenen Liedes" (II,869) strike her deeply, but although she tries hard to remember, their significance escapes her. She can only recall her actual childhood and former friend Leontin. As Rosa had emphasised that in her dream her mother was still alive (II,196), now Diana sings to herself the song "Kaiserkron und Päonien rot" (II,870) in which her father and mother are described as "lange tot", underlining her own spiritual distance from that original and vital innocence.

The various ways in which Eichendorff presents the songs assure the reader's involvement on both an imaginative and intellectual level. Through this involvement, the reader shares in the creation of the work and adds something of his own to its final shape. The extent to which this is not merely fortuitous but part of the author's overall design can be demonstrated by the following examples. In Das Marmorbild there is a further instance of a "childhood" song reawakening old memories in a character. Florio is in danger of falling under a spell when he hears Fortunato's voice outside:

Es war ein altes, frommes Lied, das er in  
seiner Kindheit oft gehört und seitdem über  
den wechselnden Bildern der Reise fast  
vergessen hatte. (II,336)

Here, as before, the song is not given, presumably because

it is more than humanly perfect, but now the reader must retain the imagined song over a period, for it is referred to three more times. On the first occasion a sudden realisation of Florio's that he has seen pictures of Lucca before comes to him "wie von den Klängen des Liedes draußen" (II,337). On the second occasion it is said that the song can still be heard outside:

Über den stillen Garten weg zog immerfort  
der Gesang wie ein klarer, kühler Strom,  
aus dem die alten Jugendträume herauf-  
tauchten. (II,338)

On the third occasion Fortunato himself refers to the song and its almost mystical qualities:

Ich sang ein altes frommes Lied, eines von  
jenen ursprünglichen Liedern, die, wie  
Erinnerungen und Nachklänge aus einer  
andern heimatlichen Welt, durch das  
Paradiesgärtlein unsrer Kindheit ziehen. (II,344)

By this sequence of events a song which exists only in the reader's imagination comes to have a central significance in the course of the narrative as underlined in Fortunato's final statement.

In Ahnung und Gegenwart the reader must again retain an imagined song: here the song itself is of little significance but the time span involved is much greater. Early on in the narrative, Friedrich arrives at the "Belustigungs-ort". The scene is full and colourful and amongst the people enjoying themselves on the top of this hill sits an old man:

Ein alter Mann spielte die Harfe und sang. (II,16)

No song is given and the reader is left to imagine his singing for himself. When, much later during the novel,

Friedrich finds himself back at the same place "wie nach einem mühsam beschriebenen Zirkel" (II,225) he sees exactly the same scene as before. This very sameness of the outward scene emphasises to Friedrich the degree of the change which has taken place in himself. For the reader the sameness is emphasised in that he is virtually forced to imagine it just as he had done before: the old man is still there:

Auch der alte Harfenist lebte noch und  
sang draußen seine vorigen Lieder. (II,225)

Thus the reader is again required to remember something which initially existed only in his imagination, but which is now referred to with some certainty in the text.

In Aus dem Leben eines Taugenichts, exactly the same technique is used, where the reader is explicitly required to remember a song which exists only in his own imagination. In the first chapter, there is a description of the Taugenichts' "schöne Frau" singing in the garden:

Oder sie nahm auch die Gitarre in den  
weißen Arm und sang dazu so wunderschön  
über den Garten hinaus, daß sich mir  
noch das Herz umwenden will vor Wehmut,  
wenn mir eins von den Liedern bisweilen  
einfällt. (II,354)

In the third chapter the lady reappears in a dream which the Taugenichts has and she sings the same song:

und sang in einem Ort in dieser Einsam-  
keit das schöne Lied, das sie damals  
immer frühmorgens am offenen Fenster zur  
Gitarre gesungen hat. (II,370)

On neither of these occasions is the song itself given, but in the seventh chapter when it is mentioned for a third time, it is now described as "dasselbe welsche Liedchen" (II,400).

This is significant and further evidence of the importance in Eichendorff's works of every single detail, for when the Taugenichts thinks he hears the same song for a fourth time, the reader is alerted to his mistake by the different description of the song:

und auch die schöne Frau sang im Garten  
wieder dasselbe italienische Lied wie  
gestern Abend. (II,413)

The reader will have noticed that the imagined song has suddenly become Italian and is confirmed in his suspicions thus aroused when soon afterwards the Taugenichts sees not his lady but "eine ganz fremde Person" (II,415) and that this indeed is the singer of the misleading song is finally established in the next paragraph when the Taugenichts attempts to kiss her hand:

Aber sie riß ihre Hand schnell weg und  
sprach dann auf Italienisch zu der  
Kammerjungfer, wovon ich nichts ver-  
stand. (II,415)

Every detail is therefore important in the manner of Eichendorff's presentation of the verse in his prose works. The variety of means used will sustain the reader's interest, while the consistency of "Die Sprache der Phantasie" will eventually reward his perseverance in his attempt to unravel the surface confusion of the prose works, beneath which the true order is to be found. As metre, rhythm and rhyme guide the reader within the verse,<sup>35</sup> so the verse plays

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35. In this respect Eichendorff's verse fulfils Schlegel's definition of what lyric should be, from his lectures of 1803/04:  
(Cont'd on p.225)



its part in guiding the reader through the prose works themselves.

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35. (Cont'd. from p. 224):

Aber es ist nicht allein Einheit der Stimmung des Gefühls, der Ausdrücke und Bilder, sondern auch des Rhythmus und der ganzen Sprache, kurz ein völliger Einklang aller Bestandteile zu einem Zweck, so daß das ganze Gedicht in dieser Harmonie gleichsam nur als ein Schall und Ton erscheint. Dies macht die eigentliche Bedingung zur Vollkommenheit eines lyrischen Gedichtes aus. (KA XI, 63)

## CHAPTER V

### CHANGES IN THE PRESENTATION OF VERSE IN THE PROSE WORKS

In the preceding chapter we have examined the effect which verse in Eichendorff's prose works should have on "rechte Leser". The premise for such an examination rests not only on the importance which Eichendorff himself attaches to the process of "Mitdichten", but also on his belief in the power of poetry to affect listeners and readers alike. This belief is one which Eichendorff expresses both at the outset and again towards the close of his literary career. In Ahnung und Gegenwart Friedrich makes this point in his final song:

Viel Wunderkraft ist <sup>in</sup> dem Worte  
Das hell aus reinem Herzen bricht. (II, 298)

Echoes of this important song which, broadly speaking, deals with the rôle of the poet in society can be found throughout Eichendorff's theoretical writings and these instances confirm that in this song Friedrich is giving expression to Eichendorff's own views. For example, in his Geschichte der poetischen Literatur Deutschlands when he is discussing the work of Chamisso, he refers specifically to "die stille, unsichtbare Gewalt der Poesie" (HKA IX, 460). Previously, in his discussion of Schlegel's poetry he has talked of the tremendous, but invisible power of poetry, that is of Schlegel's songs in particular, which spread through the nation "wie ein unsichtbarer Heerbann durch

alle Herzen" (HKA IX,286). Eichendorff is not alone in his belief that poetry has a power uniquely its own.

Arnim speaks of it as a "thateneigene Gewalt" (W,428).

Novalis speaks of its regenerative and restorative powers and Eichendorff in fact quotes Novalis' statement that the nations will only stop fighting each other when eventually they are "von heiliger Musik getroffen" (HKA IX,296).

In his essay on Des Knaben Wunderhorn, Görres too speaks of the power of poetry with reference to contemporary conditions:

"Freilich kann die Poesie nicht die Gewalt abtreiben, aber sie kann Macht aufbieten gegen Macht" (G IV,40). Echoing

this sentiment in Ahnung und Gegenwart, Leontin sings of

"Gesanges Macht" (II,90), which can help open people's eyes to their real situation. Eichendorff retains his

belief in the power of poetry throughout his life.

Evidence of the workings of this "unsichtbare Gewalt" is

to be seen in the reactions of characters in the prose works to the verse included there. The characters'

reactions also demonstrate, however, a change in Eichen-

dorff's own view of the nature of that power. This shift

in emphasis can be seen as in line with his own gradual

disillusion with the effectiveness of German Romanticism,

which in his view burnt itself out as splendidly and quickly

as "eine prächtige Rakete" (HKA IX,288). The seeds of

this disillusion are to be found already in Ahnung und

Gegenwart<sup>1</sup> in the sense that the figure of Romana can be

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1. See Hillach and Krabiel, p.24.

taken to represent Romanticism. Her life is described in terms similar to Eichendorff's characterisation of Romanticism:

So möchten wir dagegen Romanas rasches Leben einer Rakete vergleichen, die sich mit schimmerndem Geprassel zum Himmel aufreißt und oben unter dem Beifallsklatschen der staunenden Menge in tausend funkelnde Sterne ohne Licht und Wärme prächtig zerplatzt. (II,188)

This identification must not, however, be taken as total, for in Romana's case it is her lost soul - "die heidnische Seele" (II,224) - which finally precipitates her downfall, whereas the supposed failure of Romanticism rested not necessarily in its nature, in Eichendorff's view, but in its reception by the public:

Eben so verhallten die Klänge der romantischen Poesie in der harten Zeit, nur von Wenigen innerlichst vernommen; denn sie appellirte an ein katholisches Bewußtsein, das noch kaum erwacht und nirgend reif war. Sie mußte abfallen wie vorzeitige Blüten eines k ü n f t i - g e n Frühlings. (HKA IX,473)

This is the impassioned manner in which Eichendorff views the course of Romanticism at the end of a life during which he suffered a considerable degree of hardship<sup>2</sup> and personal loss, including that of the family estate of Lubowitz as well as the death of his youngest daughter Anna in 1832, which left him inconsolable.<sup>3</sup>

In Ahnung und Gegenwart, however, Eichendorff still

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2. See Stöcklein, "Eichendorffs Persönlichkeit", p.249, who detects frustration resulting from hardship affecting Eichendorff from the age of 26 onwards.

3. See Stopp, p.85.

displays a certain youthful optimism and poetry is presented partly as a consoling, life-giving force. Eichendorff's own first significant contact with poetry was in the songs of Matthias Claudius, which he read as a twelve year old.<sup>4</sup> The memory of feelings awakened in the young Eichendorff were still present during the writing of Ahnung und Gegenwart, for Friedrich refers similarly to the effect on him of songs by Claudius, in his account of his childhood, mentioning also the same "Campes Kinderbibliothek" which Eichendorff read as a child:<sup>5</sup>

Mitten aus dieser pädagogischen Fabrik  
schlugen mir einige kleine Lieder von  
Matthias Claudius rührend und lockend  
ans Herz. Sie sahen mich in meiner  
prosaischen Niedergeschlagenheit mit  
schlichten, ernsten, treuen Augen an, als  
wollten sie freundlich-tröstend sagen:  
'Lasset die Kleinen zu mir kommen!'  
Diese Blumen machten mir den farb- und  
geruchlosen, zur Menschheitssaat umge-  
pflügten Boden, in welchen sie seltsam  
genug verpflanzt waren, einigermaßen  
heimatlich. (II,55)

Eichendorff's view of the major elements and function of lyric poetry are demonstrated in this statement. A few little songs, unaffected and sincere, can move a person deeply, awakening in him a truly religious feeling and a sense of belonging to God, who is his spiritual home. Elsewhere, too, in Ahnung und Gegenwart songs are shown to move characters. When Friedrich has first kissed Rosa he sits outside a little longer, thinking of her:

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4. See Frühwald, Eichendorff Chronik, p.23.

5. Ibid.

und sang still in sich verschiedene alte  
Lieder, und jedes gefiel ihm heut besser  
und rührte ihn neu. (II,13)

Such "old" songs, rooted in the innocence of man's "childhood" state, can touch a chord within man. Here Friedrich is moved by these songs because in his new love for Rosa he has made the first step towards a heightened awareness of man's condition; a step which is to lead to an eventual full awareness not only of this, but also of the rôle he himself is to play in the world. Towards the close of the novel when this process is virtually complete, Leontin and Friedrich together hear pilgrims singing hymns

deren rührende Weise sich gar anmutig mit  
den Klängen der Abendglocken vermischte,  
die ihnen von dem Kloster nachhallten. (II,285)

Here it is clear that the moving quality of song is directly linked with man's spiritual and religious awareness. They speak directly to this area of an individual's subconscious and as in Friedrich's and Eichendorff's own experience with the songs by Claudius, they afford the listener or reader comfort. There are further instances of this, too, in Ahnung und Gegenwart. Outside at night by the Rhine, Leontin sings to the guitar and Friedrich listens sitting very still

und erholte sich recht an den altfränk-  
ischen Klängen" (II,183)

Again, there is an emphasis on the fact that these are the "old songs" from man's past and as in all examples of this type, the songs are not given. They are perfect, and in their very nature the property of all men alike, not of an

individual poet. A final example of the comforting and reviving quality of song occurs in Leontin's description of Erwin/Erwine. Here, as in the case of the child Friedrich, song is contrasted with "Prosa", although on this occasion Julie had been intentionally creating a more "prosaic" routine to counter-balance Erwin/Erwine's over-developed imagination:

Und taufte sie [Erwine] so, nach dem gewöhnlichen Verfahren in solchen Fällen in gemeingültige Prosa. Das Mädchen wurde dadurch auch stiller, aber es war eine wahre Grabesstille, von der sie sich nur manchmal im Gesange wieder zu erholen schien. (II,244)

In this optimism and belief in the healing powers of song, Eichendorff echoes Arnim's own concept, as expressed by him in his essay "Von Volksliedern", of a living art which can restore health (W,459). However, Eichendorff's optimism in this matter is restricted to Ahnung und Gegenwart alone. Song in his subsequent prose works is not seen to have the same consoling and reviving qualities at all. The only remote reference to this aspect of song is in connection with the small snatch "Soll Fortuna mir behagen" (II,756) sung by Alvarez in Eine Meerfahrt. He sings "um sich selber die Grillen zu versingen" (II,756). Whether he achieves the desired effect is not clear. What is clear, however, is that this is wilful use, even abuse, by Alvarez of song, in a manner typical of the characters in Eichendorff's later prose works.<sup>6</sup> Here,

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6. Other striking examples are Gaston's "Hörst du die Gründer rufen" (II,874) and Dryander's "Vor dem Schloß in den Bäumen es rauschend weht" (II,664).



Alvarez is trying to make conscious and artificial use of what in Ahnung und Gegenwart was shown as an intrinsic quality of those "old" songs which link man with his spiritual home.

That song does not have this power in the later works in fact indicates a change in Eichendorff's outlook. As the hardships and disappointments of his life mounted up, and particularly after the death of his daughter Anna, death and the life beyond this one took on the comforting aspect no longer to be found in song. Death appears in Dichter und ihre Gesellen as a child angel, who sings of dying as coming into the care of the Mother of God who will cover and protect us with her cloak of stars (II,694).<sup>7</sup> Song retains other powers but is seen to have lost for Eichendorff its original and most positive aspect. It no longer has the power to awaken a sense of being "at home" in this life.

Closely linked with this original power is another quality attributed to the verse throughout Eichendorff's prose output. This is the power of poetry not necessarily to awaken a sense of "Heimat", but on occasion to achieve as it were an awareness of the absence of that feeling. This awareness is expressed as "Wehmut" or in sudden tears. Since this quality reflects the negative side of man's condition, it is in accordance with Eichendorff's own

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7. See Stopp, p.86, who demonstrates in Eichendorff's works after the death of Anna a longing for death and Heaven as man's real home.

increasing disillusion in that it occurs most persistently towards the end of his prose output. In Ahnung und Gegenwart Rudolf's song "Nachts durch die stille Runde" (II,279) affects Angelina in this manner. The song deals with broken faith and brings home to Angelina the import of her own behaviour. She weeps at this, as she is forced to face the consequences of her behaviour. Earlier on in Faber's tale, the character Ida had also broken down and wept at her own song "Obschon ist hin der Sonnenschein" (II,45), which had similarly reminded her of the contrast between her present behaviour and her once innocent "childhood" state. She stops singing as this realisation comes to her through the song and tears flow despite herself:

und sie mußte die Zither weglegen, so weh  
war ihr zumute. (II,45)

Similarly, in Das Marmorbild Florio is moved to deep sadness by the sound of singing in his dream:

Sie sang so wunderbar, traurig und ohne  
Ende, als müsse er vor Wehmut untergehn. (II,316)

Here a dreamlike confusion also exists in the text, for it is not clear to whom the "Sie" refers, since its singular verb is at odds with the "Sirenen" of the previous sentence. What is important here, however, is the suggestion that through this "Wehmut" he becomes aware, momentarily at least, that his own life is threatening to sink as does the ship in his dream:

Das Schiff neigte sich unmerklich und sank  
langsam immer tiefer und tiefer. - Da wachte  
er erschrocken auf. (II,316)

In Aus dem Leben eines Taugenichts song is once again shown

to have this power to awaken melancholy, although the manner of the reference to it by the Taugenichts is in itself significant. He is talking here of his lady's singing in the garden in the mornings:

Oder sie nahm auch die Gitarre in den  
weißen Arm und sang dazu . . . so wundersam  
über den Garten hinaus, daß sich mir noch  
das Herz umwenden will vor Wehmut, wenn  
mir eins von den Liedern bisweilen ein-  
fällt - und ach, das alles ist schon lange  
her! (II,354)

The strangely detached attitude of this description results not only from its separation in time from the lady's singing, but also from the Taugenichts' insufficient awareness of the significance of his lady's songs. This description occurs at the outset of the narrative and cannot help but cast doubt on subsequent events - even beyond their superficially fantastic aspect.<sup>8</sup> A similarly perplexing reference to the Taugenichts' feelings occurs when, much later, he suddenly hears his lady singing again. He is reminded so vividly of the past that he says he could have cried bitterly. However, the reader cannot be sure how seriously to take this when the Taugenichts goes on to describe how that past had come to an end:

Wie ich da hinter dem Strauch so glück-  
selig war, ehe mir die dumme Fliege in  
die Nase flog. (II,400)

Nevertheless, it is not the theoretical effectiveness of song which is called into question here, but rather the

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8. See ter Haar, pp.162-74, who emphasises the self-contradictory nature of aspects of this work.

dubious reactions of the Taugenichts which in turn throw light on his uneasy character.

In Dichter und ihre Gesellen where there are few direct reactions to songs at all, it is interesting to observe that song is still shown as able to awaken deep sadness both in the listener and/or in the singer. When Fortunat returns to the estate of Herr von A. there is general rejoicing and a guitar is thrust into Florentine's arms, who is to sing the household's favourite songs to welcome him:

Eine tiefe Wehmut flog dabei durch Fortunats  
Seele: es waren noch immer dieselben Lieder,  
die er damals hier gesungen und gedichtet -  
so lange hatten sie nachgeklungen in dieser  
Einsamkeit! (II,705)

Fortunat thus comes to an awareness of his present condition and of the length of time it has taken him to achieve this step on the spiral of his existence. Shortly afterwards, Fiametta, who has accompanied him on his return comes through song ("Es schienen so golden die Sterne" (II,711)) to a realisation of the sheer physical distance which still separates her from her home in Italy. She breaks down and again cries bitterly, and scarcely dares believe Fortunat when he says they will return there (II,712). In similar conditions Otto is also moved to tears by song, as he, too, has to face the fact of being far from home:

Mein Weib das schwärmt beständig,  
Und Deutschland liegt so weit,  
Das Dichten geht elendig  
In meiner Einsamkeit. (II,638)

A sense of loneliness and separation from home both

geographically and spiritually is awakened here by song, which coincides exactly with Eichendorff's own increasing sense of no longer being at home on this earth.

This power of song to move, even to hurt the listener in the emotions it arouses, is finally taken to extremes in one of Eichendorff's last serious prose works, Das Schloß Dürande. Of the six songs included in this work three affect Renald deeply. Gabriele's first song, "Ein' Gems auf dem Stein" (II,812), pierces him "wie ein Messer durchs Herz" (II,812). Later in Paris he hears, but cannot see, her singing "Am Himmelsgrund schießen" (II,829) and is again unbearably affected:

Die Weise ging ihm durch Mark und Bein. (II,829)

Thirdly, when he thinks Gabriele is lost, he remembers a song she used to sing: " - es wollte ihm das Herz zerreißen" (II,846). In all of these cases the effect on Renald of Gabriele's "lost state" becomes double edged through the reader's own awareness of his misconception of her behaviour. The tragedy of this misconception is doubly underlined by the misery which it already causes him and by the ultimate fates of Gabriele and the Count. This portrayal of extreme human misery reflects Eichendorff's own view of the all-pervading, daemonic qualities of the revolutionary state: "ein Zerstörungswerk ohne-gleichen".<sup>9</sup> During the course of the narrative Renald's

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9. See Hillach and Krabiel, p.159, for current interpretations of Das Schloß Dürande as being not restricted in its frame of reference to the French Revolution alone.

reactions to three songs show him very much aware that something is wildly amiss, only he is unable to identify the real root of the evil. Just as Eichendorff's own disillusion increases, so too the songs which bring about an awareness of the causes of this disillusion increase in frequency in his works.

Closely related to these songs are the warning songs which occur at various points during his works (II, 160, 338 and 728). As it has been seen that songs can affect the listener, so it is intended that these songs should awaken the listener to his real situation. The only dubious warning song is that by Friedrich: "Wann der kalte Schnee zergangen" (II, 171). This is to warn the young girl against the Prince's advances, yet although she does not hear him and remains oblivious, Friedrich himself is now forced to see the stark reality of the situation before him and is deeply shaken:

Das Lied rührte Friedrich selbst mit einer  
unbeschreiblichen Gewalt. (II, 171)

Throughout Eichendorff's prose works song is thus seen consistently to have the power to affect the listener, although the awareness brought about in this manner proves to be an increasingly negative one. Parallel with this negative and despairing aspect of Eichendorff's outlook comes also an increasing awareness that the power of song is not wholly positive but can in fact be dangerous at times. In the same way that in Eichendorff's view German Romanticism foundered largely for lack of public under-

standing and receptivity, so, too, song can be misunderstood and mistreated. Such "mistreatment" occurs when, as in numerous examples given by Eichendorff in his Geschichte der poetischen Literatur Deutschlands, poetry is not based on the balanced foundation of "Gefühl, Phantasie und Verstand", thus becoming a more sinister expression of an unbalanced outlook. Such song may be just as powerful as that based on a secure foundation and herein lies its danger. Eichendorff sees Tieck's poetry in this light, because for all his talent he has devised a false world

und gleichsam den Text zu dem wunderbaren  
Liede jener dunklen Mächte aufgefunden. (HKA IX,342)

In this aspect of Tieck's work Eichendorff sees what was to become the sin and death of Romanticism,<sup>10</sup> and so it is not surprising to find that Romana's songs in Ahnung und Gegenwart have this same unbalanced quality. As with the songs which are perfect, so too the songs of an evil nature are also not given; only their effect is described. When Romana sings thus to Friedrich at her castle, it is emphasised that she has lost all spiritual security and discipline which alone can form the basis of true poetry: "Ihr Geist schien heut von allen Banden los" (II,158). It is also made clear that these songs are her own compositions:

Die Musik war durchaus wunderbar, unbegreiflich und oft beinahe wild, aber es war eine unwiderstehliche Gewalt in ihrem Zusammenklänge. (II,158)

Friedrich does in fact fall under the spell of her

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10. See HKA IX,344.



singing and is only saved by Leontin's timely warning song. Not long after this incident Romana sings again, and as before her song is not given, for again it is of a wild, undisciplined nature:

ein wildes Lied, das nur aus dem tiefsten  
Jammer einer zerrissenen Seele kommen  
konnte. (II,164) 11

She turns to Friedrich, laughing and crying at once, to ask if he does not think the song is beautiful, but it is Leontin who replies with an equally wild song:

Er setzte sich hin und sang ein altes Lied  
aus dem Dreißigjährigen Kriege, dessen  
fürchterliche Klänge wie blutige Schwerte  
durch Mark und Bein gingen. (II,164) 12

Leontin's song is not given either, for it was sung only to cap Romana's wild singing, which in itself is the expression of a hopelessly torn soul and the dangerous product of the imagination alone. Hence the emphasis in the first of these two examples on the fact that Romana had composed the songs herself. This shows that they have little to do with the divine inspiration of the true poet, as it is described in Friedrich's final song: "Drum hat ihm Gott das Wort gegeben" (II,298). Following the second example of Romana's wild singing the narrator himself steps in and using the "wir" form says that we will turn away from these "Blasen der Phantasie" (II,164). Such over-

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11. Here the figure of Romana is further linked with German Romanticism through the notion of "Zerrissenheit".
  12. Interestingly Eichendorff much later uses the same words, "Die Weise ging ihm durch Mark und Bein" to describe Gabriele's song (II,829) which is also the product of a time of national internal conflict.

emphasis on "Phantasie" is regarded by Eichendorff as an outcome of the decline of Romanticism, in which there is an increasing alienation of religion and "Phantasie" until the two elements take up diametrically opposed positions.<sup>13</sup> This theme is broached in the figure of Romana, but with Eichendorff's own increasing disillusion, returns with much stronger emphasis in Dichter und ihre Gesellen. In this novel, which deals with the lives of poets, the dangers which beset them are made abundantly clear.

As in Ahnung und Gegenwart this danger is seen to be an over-emphasis by the poet on the imagination alone and here Otto represents the poet who has fallen prey to this danger. He is so wrapped up in his own work that he falls in love with the creations of his own imagination. Attention is drawn to the existence of this danger on several occasions during the course of the work. Victor touches on the problem as early as the second chapter, with a somewhat humorous reference to the tricks that can be played on a poet by "seine kaum halbfertig gedichtete Geliebte" (II,519). Later Fortunat is seen to have fallen in love with the central figure of his cycle of love poems:

Da begab sich's aber, daß er im Schreiben  
sich nach und nach in diese Figur selbst  
verliebte. (II,645)

In like manner Otto falls in love with the heroine of his own play:

Er hatte sich, wie es jungen Dichtern wohl

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13. See HKA IX,447-48.

begegnet, nach und nach im Schreiben  
selber in sie verliebt. (II,591)

Otto is aware of the dangers of poetry for himself, but even when he resolves to give up poetry in order to devote himself to a pursuit of higher things (II,683), he is unable to escape. Immediately after this resolve it is seen that he is still under the spell of the sea-nymph Melusina, a character from one of his own earlier compositions. The sequence of events which befalls Otto as a result of his unbalanced attitude towards poetry follows exactly the course outlined by Müller in his Lehre vom Gegensatz:

Ein Künstler, der die Welt über seinem  
Werke vergißt, wird nie durch das Werk  
zur Welt sprechen, wird das Werk viel-  
leicht todt von sich losreissen, aber  
nie zu eignem freien und nothwendigen  
Leben schließen können. (M I,95)

Müller declares that following this a sense of isolation will follow, leading eventually to death. This indeed is what happens to Otto, whose own death is preceded by an extreme sense of loneliness:

Er hatte ja nun keine Heimat mehr auf  
Erden! (II,644)

Otto had thought that he could control the magic of his poetic gift and remain "von den Klängen unversehrt" (II,532), but in the end he loses himself in his own poetry and must die as a result. Thus, Eichendorff's second novel, far from confirming the validity of the poetic existence serves largely to warn of its dangers - a function indicative of his own increasingly sceptical outlook, as it

became ever clearer that the hoped for national renewal was as distant as ever it had been in the days of his youthful enthusiasm.

Parallel with the increasingly negative aspects of the poetry in Eichendorff's later works, as seen most particularly in Dichter und ihre Gesellen, is the gradual loss of one of its most important attributes: its connection with the soul. In Ahnung und Gegenwart this positive connection is made very clearly, whereas it is virtually non-existent in the works after Aus dem Leben eines Taugenichts. The act of "Dichten" which is a gift from God and bound up in the realms of mystery and religion, is seen in the earlier works to stem directly from the soul. In Ahnung und Gegenwart, where Eichendorff had laid the foundations of his poetic principles as later expanded in his theoretical writings, this connection is best seen in the figure of Friedrich. When he and Leontin have arrived at the estate of Herr von A., Friedrich talks of his reactions on meeting a new circle of people:

Und die fröhliche Seele dichtet bunte,  
lichte, glückliche Tage in die verworrene  
Dämmerung hinein. (II,73-74)

This statement further clarifies the ideal connection between the soul and "Dichten" for it is only when the soul is at ease, untrammelled by worldly cares, that it can express itself in poetry. This in itself explains why there is a decline of this connection in Eichendorff's later works, for in these a large number of the characters are extremely uneasy. Frequently they are specifically

described as having troubled souls. Eichendorff himself explains the significance of this in a letter of 24 October 1842 to Theodor von Schön:

Der Ärger wirkt bloß kritisch, was immer  
der Tod der Poesie ist. (HKA XII,73)

However, in Ahnung und Gegenwart, Friedrich and Leontin at times achieve that peace which is a prerequisite of poetry, for it is through this peace alone that a poet can receive divine inspiration. This is Friedrich's condition under the influence of the simple well-ordered existence at the estate of Herr von A.:

Seine Seele befand sich in einer kräftigen  
Ruhe, in welcher allein sie imstande ist,  
gleich dem unbewegten Spiegel eines Sees,  
den Himmel in sich aufzunehmen ... Und so  
dichtete hier Friedrich unzählige Lieder und  
wunderbare Geschichten aus tiefster Herzens-  
lust, und es waren fast die glücklichsten  
Stunden seines Lebens. (II,75)

Shortly after this and again specifically under the conditions of the "gleichförmige Ordnung" of the life at Herr von A.'s castle, Friedrich achieves the same state of peace necessary for poetry:

Friedrich dichtete wieder fleißig im  
Garten ... Seine Seele war dort so  
ungestört und heiter. (II,98)

Similarly in these surroundings Leontin can express his feelings directly through poetry:

Da dichtete seine frische Seele unaufhör-  
lich seltsame Lieder, die er sogleich sang,  
ohne jemals ein einziges aufzuzeichnen. (II,81)

Here, although poetry is referred to as the spontaneous expression of an individual's innermost feelings, the

designation of the songs as "seltsame Lieder" cannot be ignored. At this stage in his development Leontin has not yet reached the degree of maturity which will allow him to accept the stabilising influence of Julie's love. Consequently, it is also said at this point in the narrative that he still has a tendency, like Otto, to lose himself in the "gewaltige Element der Poesie" (II,81). This represents, however, only one part of Leontin's character and not, as in Otto's case, the governing force. In Leontin's case, the balanced rather than the unbalanced state is the norm. When he has decided to leave the estate of Herr von A., he is so disturbed that he is unable to sing, for his "bedrängte Seele" feels restricted and tied down (II,104). Leontin is seen here subject to a temporary unease which prevents his singing. A more extreme form of the same condition is seen in the figure of Erwin, whose unease is much more fundamental. In town and when Erwin is deeply unhappy Friedrich finds a scrap of paper on which he has been writing:

Dazwischen Gebete wie aus tiefster Seelen-  
verwirrung eines geängstigten Verbrechers,  
immerwährende Beziehung auf eine unselige  
verdeckte Leidenschaft, die sich selber nie  
deutlich schien, kein einziger Vers, keine  
Ruhe, keine Klarheit überall. (II,176-77)

Thus, when Erwine has achieved even a very small degree of peace under Julie's care at the mill, she is able to express some of her misery in the song "In einem kühlen Grunde" (II,227), which is described as being "so aus tiefster Seele herausgesungen" (II,227). Romana is the other character in

Ahnung und Gegenwart whose singing is connected directly with the soul. In her case, however, the tragedy of her noble character is emphasised, for she sings "aus einer zerrissenen Seele" (II,164) or composes "in solcher Seelenangst" (II,188). It is thus made clear that even in song she can never regain the balance necessary to survive.

In Das Marmorbild there are only two fairly brief allusions to the connection between poetry and the soul. Sounds re-echo in Florio's soul (II,316) and later the warning song affects his soul with its power:

Die Gewalt dieser Töne hatte seine ganze  
Seele in tiefe Gedanken versenkt, er kam  
sich auf einmal so fremd und wie aus sich  
selber verirrt vor. (II,338) 14

In Aus dem Leben eines Taugenichts direct references to the soul in this light are limited to the Taugenichts' description of the sound of a guitar, which was "als wenn mir ein Morgenstrahl plötzlich durch die Seele führe" (II,397). As regards his own singing, it is never directly said to stem from the soul. After his first song, he does not notice the carriage behind because his "Herz so voller Klang war" (II,350) and later when he sings it is only "so recht aus voller Brust und Lust" (II,356): his "soul" is not mentioned at all.

Hereafter, in Eichendorff's prose works, examples of song which are said to come directly from within the

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14. It is worth noting in all of this that there is an apparent division for Eichendorff between a person and his soul, which is to be resolved, and indeed must be, if it is not ultimately to destroy the individual as happens to the figure of Otto.



depths of a character's "Seele" as so often in Ahnung und Gegenwart, or even from his "Herz", are virtually non-existent. The only example in Dichter und ihre Gesellen is Fortunat's "Wer steht hier draußen? - Macht auf geschwind!" (II,703) which he sings "recht aus Herzensgrunde". One last example is to be found in Das Schloß Dürande when Gabriele teases the Count and says that whenever he does not behave, she will sing again just as she has done "aus Herzensgrund" (II,812). These two last examples are isolated in Eichendorff's later prose works and it is in keeping with their nature that both characters are in fact happy at the moment of singing: Fortunat is gripped once again by the old "Reiselustigkeit" (II,702) and Gabriele is laughing (II,812). This underlines very well the otherwise extensive melancholy which pervades both Eichendorff's later works and the latter part of his life. However, he had not by any means abandoned the principle as such of the connection between the soul and poetry. This is clear from the references to this connection in his Geschichte der poetischen Literatur Deutschlands. In this matter Eichendorff quotes both Novalis:

Poesie ist Darstellung des Gemüths, der  
innern Welt in ihrer Gesamtheit (HKA IX,301)

and more specifically Schlegel on the ideal of a "höhere geistige Poesie der Wahrheit":

welche ... in der irdischen Hülle zugleich  
auch die Sage von Ewigkeit, das Wort der  
Seele, im sinnbildlichen Gewande der  
Geisterwelt abspiegelt. (HKA IX,326)

Eichendorff here draws the connection between Novalis and

Schlegel and goes on to commend those who have realised this ideal in their work. According to Eichendorff, Max von Schenkendorf achieved this, although without the power to be really effective:

Nicht ohne die herzlichste Theilnahme  
können wir von der reinen, schlichten  
Seele scheiden, die uns aus allen seinen  
Liedern so treuherzig anblickt. (HKA IX,405)

Brentano too, despite what Eichendorff regards as his other negative qualities, maintains the connection between the soul and poetry:

Seine Lieder endlich haben Klänge, die von  
keiner Kunst der Welt erfunden werden,  
sondern überall nur aus der Tiefe einer  
reinen Seele kommen. (HKA IX,390)

This statement further illuminates the importance for Eichendorff of the connection of poetry with the soul, in that such poetry is no longer of this world alone. It is through the soul that we are able to make contact with the things beyond this earth, with "das Höhere", the representation of which was Eichendorff's initial aim in poetry. The connection is explained again by Eichendorff:

Der geistige Lichtblick des Künstlers  
kann erst das Wunderbare im Menschen, die  
Seele, befreien und sichtbar machen. (HKA IX,477)

Thus just as there is a significant absence of reference to "die Seele" in connection with the verse of Eichendorff's later works, so, too, there is an absence of reference to "das Wunderbare". This fact is made quite explicit by Fortunat towards the close of Dichter und Ihre Gesellen:

Ja, die Erde ist noch immer voll schöner  
Wunder, wir betrachten sie nur nicht mehr. (II,714)

Fortunat actually progresses towards this realisation during the course of the narrative, for earlier in the novel the narrator describes him explicitly as being "längst über alles Verwundern hinaus" (II,615). Fortunat's recognition of the state of the world as presented in Dichter und ihre Gesellen is reminiscent of the way that Arnim sees life around him, as quoted by Eichendorff in his Geschichte der poetischen Literatur Deutschlands:

Wir schämen uns des Wunderbaren in dem  
Leben, und achten's nur in der Vergangen-  
heit. (HKA IX,339)

The significance of this in relation to Eichendorff's later prose works is clear in the remarks with which Eichendorff follows this quotation from Arnim. He goes on to interpret Arnim's statement in terms of

Seinen tiefsten Unwillen ... gegen die  
hochmüthige Emancipation des Subjects, wo  
es die Vergangenheit ausstreichen und in  
rationalistischer Anmaßung die Welt-  
ordnung richten will. (HKA IX,339)

Thus in the verse of the later prose works, which is not seen to be connected with "die Seele" as it is in Ahnung und Gegenwart, Eichendorff creates a world lacking in "das Wunderbare". This increasingly mundane world reflects his own disillusion. Furthermore, it reflects more specifically his own fears that German Romanticism, far from achieving the hoped for "innere Regeneration des Gesamt-lebens" (II,1069) was degenerating into a dangerous form of subjectivity.<sup>15</sup> As in his own interpretation of Arnim's

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15. See Günter Strenzke, Die Problematik der Langeweile bei Joseph von Eichendorff, pp.58 and 213.

remarks, he shows in his later works that a lack of awareness of the mysterious elements of our life, which point to the higher things beyond it, leads man to fall back dangerously on transient earthly values which are in themselves worthless. This process is exemplified by Otto in Dichter und ihre Gesellen. He tries to lose himself in poetry at the most superficial level, as the narrator says:

als wäre das Talent ein Ding für sich ohne  
den ganzen Menschen! (II,689)

Commenting directly the narrator continues by describing Otto's soul as "müde" and saying that it is only in his dreams that Otto can now hear the sound of the woods and the hermit's bell. The extent to which Otto's attitude to poetry is in fact not only based on a misconception but is actually destructive becomes clear in a further comment by the narrator:

Er fühlte wieder einen rechten Trieb und  
Mut, nach dem Höchsten in der Welt zu  
streben, er wollte endlich ehrlich Frieden  
stiften in seiner Seele, ... ja es kam  
ihm in diesen glücklichen Stunden gering  
vor, selbst sein Dichten zu lassen, wenn  
es ihn wieder in Eitelkeit verstricken  
wollte. (II,683)

To achieve peace in his "soul", Otto must give up poetry - in total contrast to the ideal connection of the two as shown in Ahnung und Gegenwart. It is significant that this comment by the narrator in fact precedes the scene where Otto turns back to poetry (II,689). As he turns back again, his soul weakens in the struggle and he falls ill for several weeks; an illness which is only a prelude to his eventual death.

The manner in which Eichendorff includes verse in his later works, particularly in Dichter und ihre Gesellen as compared to Ahnung und Gegenwart, shows how his youthful optimism has given way to a much sadder awareness of the dangers inherent in the poetry of the German Romantics. Poetry retains its original power, but that power is now shown to hold dangers for the poet. "Talent", with its consequent subjectivity, has driven a wedge between the soul and poetry, destroying the vital link between them.

Eichendorff's original artistic aim was to achieve new unity of art and life.<sup>16</sup> However, as he becomes increasingly disillusioned, so this is reflected in the degree to which poetry forms a natural part of his prose works as a whole. In Ahnung und Gegenwart verse is included in a simple and unaffected manner and the reader is expected to play his part in discerning its function. However, just as Eichendorff felt that German Romanticism suffered at the hands of a public which was not yet receptive to its aims, so in his later prose works, this same disillusion with his own reading public is evident, for the narrator now steps in from time to time to explain directly the function of particular songs. Thus in Eine Meerfahrt and in Dichter und ihre Gesellen, it is stated quite baldly that Alvarez (II,756) and Fortunat (II,527) are singing to comfort themselves. In Die Glücksritter the narrator follows Klarinett's attempt to remember an

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16. Ibid., p.56.

old song with the comment that Klarinett was annoyed to have forgotten everything here that he used to love (II,928). Later on in the same work, the air of mystery and confusion, so characteristic of the prose works up to and including Aus dem Leben eines Taugenichts, is dispelled in a startlingly abrupt manner:

Denkeli, entschlossen, mit Gefahr ihres  
eigenen Lebens ihn zu warnen und zu  
retten, war die singende Fei im Fenster  
gewesen. (II,933)

This type of direct explanation bears little relation to the subtle manner of the inclusion of the warning songs of the earlier prose works (II,160 and 336). It is as though the narrator no longer quite trusts the reader to play his part as "Mitautor". In later works verse is often presented in a distinctly critical light. This is achieved in various ways: songs misfire or have no effect, characters react scornfully, characters sing insincerely or despite themselves and song itself is on occasion trivialised, even by the comments of the narrator himself.

The critical attitude in the later works becomes evident with a startling suddenness and intensity in Viel Lärmen um Nichts, written during the years 1831-32 as a satirical comment on the German Romantic movement.<sup>17</sup>

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17. The style of this particular work inevitably raises the question of the possible application of the term "romantic irony" to Eichendorff's writing. However, the consensus of critical opinion is to avoid this designation for Eichendorff's work, stressing instead related elements, such as parody: see Oskar Walzel, "Parodie bei Eichendorff", p.72; Rudolf Haller, Eichendorffs Balladenwerk, p.55; Christian Strauch, (Cont'd on p.252)



This was also a period in Eichendorff's life which contained immense personal trials; chief amongst these were the death of his youngest daughter and the realisation that there was little hope now of advancement in his career as a civil servant. In a letter of 16 July 1831 he writes on this subject to Karl Freiherr von Altenstein of his

Ausschließung von allen Ansprüchen auf  
Beförderung an Rang und Gehalt, deren  
andere Regierungsräte sich erfreuen. (HKA XII,33)

Thus, Eichendorff suffered disappointment on three levels at once - literary, personal and professional. Reflecting

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17. (Cont'd from p.251)

"Satirische Elemente im Aufbau von Eichendorffs Dichter und ihre Gesellen", p.88. Other critics concentrate instead on elements of satire: Horst Meixner, Romantischer Figuralismus, p.145; Ernst L. Offermanns, "Eichendorffs Roman „Dichter und ihre Gesellen“", pp.380-84; Anton, p.189; Hillach and Krabiel, p.148. Some critics detect limited traces of irony in his works: See Helmut Prang, "Eichendorff, Heine, Immermann, Hauff", p.70; Strauch, "Romantische Ironie und Satire", pp.133-34. Others firmly deny the existence of irony in Eichendorff's work: see Bernhard Heimrich, "Die romantische Modifikation", p.92; Anton, p.187; Naumann, p.79. In fact it seems reasonable to reject the term romantic irony to describe Eichendorff's style, firstly because Eichendorff's aims in writing were distinctly didactic (see Naumann, Fabula Docet) whereas romantic irony has as its subject the work of art itself (see Ingrid Strohschneider-Kohrs, Die romantische Ironie, in particular, pp.234,301); secondly, because Eichendorff himself defined "Ironie" as a form of "Humor", the function of which is to display and hence to destroy, "die fadenscheinige Kehrseite" of life (HKA IX,118). It is only acceptable to him as such (see HKA IX,395) and otherwise to be rejected as self-destructive (see HKA IX,347, 349, 386, 389, 453-54, 469 and 471).



this, the verse in Viel Lärmen um Nichts no longer enjoys the secure foothold of that in the earlier prose works. Ideals and principles established in the earlier works return but are now subjected to harsh criticism or even parodied.

In Ahnung und Gegenwart, there is a certain degree of mild parody, but only against the intellectualised "Gelehrtenpoesie" which Eichendorff consistently rejects throughout his life. For example, Marie's song "Ach, von dem weichen Pfühle" (II,58) parodies Goethe's "Nachtgesang",<sup>18</sup> and as such it naturally does not find a place in Eichendorff's own poetry collections. When Leontin later parodies the songs currently popular in fashionable drawing rooms, his song is not even given, for it is "übertrieben und süßlich" (II,73). Similarly, when the foppish knight encountered by Leontin and Friedrich himself indulges in this kind of singing, the song is not given, yet the criticism is made clear in a single statement:

Hiermit ging er, laut ein französisches  
Liedchen trällernd, ab. (II,254)

The falseness of the knight is further emphasised by the implication in this statement, which closely resembles a stage direction, that he is merely acting out a part which has been given him and his singing is equally impersonal. Thus song is occasionally seen in a negative light in

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18. See Hillach and Krabiel, p.122.

Ahnung und Gegenwart, but only in a manner to confirm the absolute need for truth and sincerity, as established elsewhere in the songs in that novel.

In Viel Lärmen um Nichts, however, parody is employed in a way which criticises not only aspects of song and poetry that are alien to Eichendorff, but which casts doubt on elements of song and poetry as they have appeared to date in Eichendorff's own works as well. It is certainly in keeping with the nature of this work as a satirical view of Romanticism that Eichendorff should include his own work in this criticism. However, this critical attitude shows itself not only in Viel Lärmen um Nichts. From this point onwards parody is a device which Eichendorff keeps constantly to hand, using it frequently enough to convey to the reader a clear sense of disillusion. The reader is faced by a series of reversals in his expectations, which accumulate to create an increasingly disconcerting effect. Examples of mild parody may initially appear humorous, but this humour is quickly seen to have a basis of sadness rather than joy and fulfils Eichendorff's own definition:

Denn der Humor ist eben nichts Anderes,  
als der Conflict der höheren menschlichen  
Anlage mit der jämmerlichen Gegenwart und  
Wirklichkeit ... Er hat daher in seinem  
Grundwesen etwas durchaus Tragisches. (HKA IX, 117-18)

Later, in his Geschichte der poetischen Literatur Deutschlands, Eichendorff again defines humour in a way which also reflects the change which took place within himself:

Denn er [der Humor] ist eben nichts Anderes, als das erwachende wehmüthige Gefühl von der Unzulänglichkeit der innersten Zustände; der ... mit der wachsenden Unruhe, Verwirrung und Trostlosigkeit sich in unseren Tagen bis zur modernen Zerrissenheit gesteigert hat. (HKA IX, 248)

As a feeling of hopelessness awoke and grew in Eichendorff, so this is reflected in his use of outwardly humorous parody in the later works, leaving all youthful optimism behind.

In Viel Lärmen um Nichts, the degree to which Eichendorff will parody his own works, and even their inclusion of verse, is quickly made evident and brought to the reader's notice by the re-appearance of characters familiar from Ahnung und Gegenwart. Thus, Leontin is introduced by Faber in a manner which openly mocks his prolific singing:

"Ist gleich an der Gitarre zu erkennen", fiel ihm der Dicke ins Wort; "er kann nicht, wohlgespeist zu haben" sagen ohne einen Griff in die Saiten dazu". (II, 441)

As in parody, this does bear some relation to the facts, for in Ahnung und Gegenwart Leontin frequently accompanies himself with a guitar (II, 27, 67, 82, 89, 183, 283 and 293). However, the point is further ridiculed here by repetition. Shortly after Faber's introduction, Leontin sings twice and on both occasions he lives up to his reputation in a manner which cannot be overlooked. He automatically takes up the guitar for his first song:

Leontin griff, ohne sich lange zu besinnen,  
in die Saiten. (II, 442)

For the second song, which follows very quickly, he again

reaches for the guitar and now actually interrupts a speech by Herr Publikum, much to the latter's annoyance:

Aber Leontin ließ ihn nicht ausreden, er griff wütend in die Saiten und übersang ihn. (II,443)

What had previously been a completely natural part of Leontin's character within the context of the fictional reality, is now isolated and held up to ridicule, causing the reader to question his own previous acceptance of this aspect of Leontin's character. Equally disturbing is the scene in the same work when Julie also appears in a changed light. The scene has all the elements of many that are familiar from Ahnung und Gegenwart, where one character unexpectedly recognises a song performed by another, but the outcome here is rather different. Leontin and Romano arrive at Leontin's castle to find Julie singing to guitar accompaniment (II,477). Romano clearly recognises the song, but joyful or even sad recognition as so often occurs in Ahnung und Gegenwart is replaced here by simple irritation, which is in fact meaningless to the reader and remains unexplained:

„Schon wieder das Lied!" rief er Leontin zu, seine Brauen finster zusammenziehend. (II,478)

Furthermore, Julie seems to dissociate herself from the song, saying it is over now and throwing her arms playfully around Leontin's neck (II,478). Julie, who before epitomised calm, balanced honesty, has descended to a much more mundane level of existence and shortly afterward laughs in Romano's face when he talks elaborate nonsense: "fein

auf ihr wehmütiges Lied anspielend" (II,478). In this description of Romano's behaviour can be seen the extent of the parody, for the narrator is party to it. Such feigned assumption by the narrator of a viewpoint other than his own is a device used elsewhere by Eichendorff and one which normally successfully underlines the narrator's viewpoint.<sup>19</sup> When it occurs here, however, within the context of the sudden destruction of Julie's character, it merely alienates the reader, leaving him nothing to rely on. This is more than criticism of "Poesie durch Poesie" as Schlegel demanded. At a stroke characters from Ahnung und Gegenwart are shown in their attitude to song to be, in Leontin's case, somewhat ridiculous and, in Julie's case, no longer wholly sincere and admirable. If this is criticism of "Poesie durch Poesie", then it is of a disturbingly destructive nature. Yet even in this we may see a positive outcome in so far as the reader is warned not to lose himself in books to the extent that he comes to rely on them entirely. This is in keeping with the work's critical view of writing and of German Romanticism in particular, as well as the more explicit ridicule of those whose emotions are modelled solely on what they have read.

To make this last point, a type of scene familiar from earlier works is again presented in a changed light in Viel Lärmen um Nichts: in this case the reawakening in

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19. See Purver, pp.78-79.

the listener of old feelings and ideas through musical sound.<sup>20</sup> Now Romano hears a guitar in the garden and the narrator describes his reactions:

Das konnte er niemals ohne innerliche  
Resonanz ertragen, die frühesten Jugend-  
erinnerungen klangen sogleich mit an:  
ferne blaue Berge, Reisebilder, italien-  
ische Sommernächte, erlebte und gelesene. (II,441)

The hints provided by the use of "ertragen" and the bluntness of a list introduced by a colon are confirmed in the final "gelesene". Thus, what had previously been presented purely as the reaction of the soul to musical sound is here parodied and shown to be merely impersonal and intellectual.

The same point is made again by Eichendorff when mentioning in one work a song which has occurred in another. The song is Victor/Lothario's "Frei von Mammon will ich schreiten" (II,540). This song is then mentioned by Antonio in Eine Meerfahrt. He suddenly becomes aware of the gold in his pockets which he decides to throw away, because he has just remembered how, according to what he has read, he ought to react in this situation:

denn alles Große ging durch seine Seele,  
das er auf der Schule und aus Büchern  
gelernt. (II,769)

He then quotes the first two lines of Victor's song and proceeds to throw the gold away.

Parody by Eichendorff of aspects of the verse in his prose works can thus be seen to have a positive side in its warning given to the reader not to lose himself in the

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20. See the Taugenichts' reactions to musical sound, II,397.

works themselves, thereby forgetting the higher things beyond. Yet at the same time it cannot be ignored that the need for such a warning stems from Eichendorff's own disillusion with the course taken by Romanticism. This gives his use of parody an ultimately negative aspect.

Distinctly negative is the way in which various songs in the later works are seen actually to fail in their stated aim or to be otherwise superfluous. For example, in Viel Lärmen um Nichts, the serenade by Leontin and Faber to Aurora wakens Herr Publikum instead (II,443), much to Leontin's annoyance. Later on in the same work Romano attempts to comfort himself in a storm by singing, but with no success, as is explicitly stated:

Er drückte bei jedem Blitze die Augen fest  
zu, er versuchte ein paarmal zu singen,  
aber es half alles nichts. (II,470)

On another occasion in Viel Lärmen um Nichts, song becomes not merely ineffective, but actually unnecessary. Romano has laid elaborate plans to attract Aurora, when he suddenly finds that there is no need:

Er hatte sich's so schön ausgesonnen,  
allen Aufwand steigender Verführungs-  
künste, die Schnöde allmählich poetisch  
zu verlocken - er war ganz verstimmt. (II,490)

Similarly in Libertas und ihre Freier, when the birds sing very quietly to waken Libertas, it turns out that she had long since noticed them and was packed and ready to leave (II,966). Finally, in the same work, Magog ignores the charcoal burner's warning song (II,945) for the most trivial of reasons:



Da gedachte er der Warnung des Köhlers  
und des wüsten Hauses, aus dem die Hölle  
brennen sollte. Aber ein rauchender  
Schornstein war ihm von jeher ein  
anziehender Anblick, und so klomm er  
mühsam eine Anhöhe hinan, um das ersehnte  
Haus zu entdecken. (II,947)

These examples, although small in themselves and in fact individually quite humorous, are, however, part of an overall disintegration of the rôle played so consistently by the verse of the earlier works. It cannot in the end be without significance that a great many of the songs and related ideas are in fact trivialised in the later works, particularly in Dichter und ihre Gesellen.

This process of trivialisation is built up of a multitude of small examples. An understanding of the shadow which they cast over the verse of the later works can be gained from examples showing trivialisation of the most important ideas from the earlier prose works and which again re-established their importance in Eichendorff's mature theoretical works. For instance, in Dichter und ihre Gesellen, the very particular value and function of folksong is suddenly shown to mean nothing to Dryander by his words confirming that he is indeed Dryander, the famous poet:

"Der bin ich, ich reise eben auf Volks-  
lieder". (II,659)

In this Dryander shows himself for what he is worth and clearly reflects those contemporary poets whose attitude to poetry was in Eichendorff's view purely mercenary. The existence of such an attitude at all is confirmed in Otto's

initial reaction to Kordelchen when he first sees her playing. She reminds him of this:

... und du glaubtest, ich spielte für  
Geld, und setztest dich neben mich und  
drücktest mir einen Taler in die Hand. (II,570)

Money is again associated with poetic activity in Dichter und ihre Gesellen in a manner totally alien to the atmosphere of the earlier works. Otto, recovering from various disappointments resolves to devote himself to poetry alone:

mit strengem Ernste ganz der Dichtkunst zu  
leben. - Nun fehlte es aber wieder am nötigen  
Reisegeld zur Ausführung eines so löblichen  
Vorsatzes. - (II,593)

The incongruity of the narrator's comment is quite disturbing for it leaves the reader very much at a loss, unable to distinguish with any certainty where the narrator's sympathies lie. It is clear from his own life that Eichendorff never sacrificed principles for material reward, but in the ambiguity of the text here, he portrays well the attitude of a poet who has lost sight of poetry itself and could be swayed by financial consideration.

Another theme from the earlier works which returns in a completely trivial manner in Dichter und ihre Gesellen is that of the recognition of a song from childhood, with all that this implies of a state of original innocence. Hearing the chimes of a gilded clock, the Countess recognises the melody as coming from Cosa rara, but she does not attempt to convince the Baron of this when he doubts her, out of sheer vanity:

Cosa rara war die erste Oper, welche die

Fürstin noch als Kind gehört; jetzt überwältigte sie die Erinnerung, sie hütete sich aber, es zu sagen, damit niemand die Jahre nachzählte. (II,576)

Everything is "wrong" in this scene, from the gilded clock to the operatic aria to the vanity of the Countess and yet the manner of her recognition, with its memories which flood back at the sound of a particular tune, is so clearly related to many similar scenes in the earlier works as to be unmistakable.

The contemporary mania for florid operatic arias is reflected on another occasion in the same work in the figure of Ruprecht. As the actors set off he strides ahead:

Und intonierte an den schönsten Waldstellen  
zuweilen: "In diesen heiligen Hallen" oder  
eine andere würdige Baßarie. (II,549)

The narrator's own view that arias sung in this manner are not in fact at all worthy is clear in this comment. The same aria occurs again at the opening of Libertas und ihre Freier, played on a clock which goes backwards. The worthlessness of such arias is hinted at in the way it closes, but made absolutely explicit in the subsequent remarks:

"Und Ruhe ist vor allen  
Die erste Bürgerpflicht usw."

Die benachbarten Hirten, Jäger und andere  
gemeine Leute aber waren das schon gewöhnt und  
fragten nicht viel darnach, denn sie wußten  
ohnedem von der Sonne schon besser, was es an  
der Zeit war, und sangen unbekümmert ihre  
eigenen Lieder. (II,937) 21

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21. See Frühwald, "Der Philister als Dilettant", p.16, who shows that this passage has clear echoes of the "Mettternichzeit".

In this Eichendorff makes the point that the original division of the nation remains as deep as ever, despite all the attempts of the German Romantics and by those such as himself to eradicate that division, by bringing about a new religious awareness and sense of national identity.

Even the power of poetry itself is trivialised at times in the later works. In Dichter und ihre Gesellen, Grundling is drawn by the sound of singing, but his own description of the scene borders on the facetious:

Wie ich aber so vor dem Dorfe am Schloßpark  
vorüberziehe, hör' ich drin dieselbe Silber-  
stimme sehr angenehm zur Laute singen. Das  
ficht mich an, ich trete in den Park, immer  
dreister und weiter - es war richtig die  
Reiterin. (II,625)

In Libertas und ihre Freier, Magog and Rüpel lose their way "über dem Singen" (II,953) and in Eine Meerfahrt, Alvarez even uses a cliché to warn against the power of poetry, referring to the sailor's song "Ade, mein Schatz, du mocht'st mich nicht" (II,761):

"So ist denn", sagte Alvarez, "sein Liebling  
wahr geworden: 'Ein Meerweib singt, die  
Nacht ist lau, da denkt an mich, 's ist  
meine Frau.' Man soll den Teufel nicht an  
die Wand malen." (II,778)

Finally, and most significantly, in Dichter und ihre Gesellen, the act of writing poetry itself is seen to hold a dubious position in many characters' minds. Poetry is seen by such characters as no more than "Versemachen". Foremost amongst these are the Amtmann and his wife. The Amtmann admires Victor for his apparent lack of interest in "Berühmtsein und Versemachen" (II,577), and such activity

which his wife sees as suitable only for the leisured classes:

Verse machen - das sei ein bloß herrschaftliches Vergnügen. (II,529)

Yet even the Amtmann's wife would be secretly delighted to see Otto's name in print (II,604). Similarly, Otto's new parents-in-law are unable to understand poetic activity, seeing Otto as lacking simply in diligence (II,635) and seeing Fortunat as a "Zeitverderber" (II,635). Even Annidi does not understand and compares Otto unfavourably to "der junge Schreiber" who lives opposite them (II,639).

We therefore see that in parodying and trivialising song in all its aspects, Eichendorff reflects his own disillusion with the contemporary world in which he found himself, where poetry so often fell on deaf ears.<sup>22</sup> This disillusion is evident from the outset of the fragment Unstern which significantly was begun during the period 1830-1831. In the opening paragraph he talks of the joy which the description of his adventures will bring to the favourably inclined reader. Yet soon this is seen to be possibly cynical, for he declares surprise that one particular reader still reads his work. Furthermore, having said he will dedicate this work to that reader, he says the reader need not actually bother to read the work for, in brackets, "er weiß ja doch alles besser" (II,998). Thus, from this point onwards an uneasy relationship between

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22. See HKA IX,473.

narrator and reader can often be sensed. This unease which is created largely in the alienating use of parody reflects perfectly Eichendorff's own attitude to the reading public. At the end of his life he had some harsh criticism to make of the public:

Schon Görres bemerkte irgendwo, das große Publicum gebehrde sich wie das Mammuth in den Urwäldern der Poesie. (HKA IX,384)

Elsewhere he talks equally unhappily of the "Gleichgültigkeit der Zeitgenossen" (HKA IX,472). In his letters he expresses himself even more freely on this subject. In 1856 he writes to August Reichensperger of the "Stumpfheit des großen Lesepöbels" (HKA XII,227). By this stage in his life Eichendorff expected very little from the reading public and in 1849 had warned Lebrecht Dreves not to do so either:

Daß Ihre herrlichen Gedichte noch immer nicht untergebracht sind, ist recht verdrießlich, aber freilich keineswegs überraschend. Schrieben Sie ordinäres Leihbibliothekenfutter für jedes ungewaschene Maul, so fänden Sie Verleger dutzendweis auf allen Straßen. (HKA XII,98)

Writing to Theodor von Schön in 1847 of his enthusiastic reception in Vienna, Eichendorff declares that it makes him very uncomfortable, much though he might have enjoyed it in his younger days (HKA XII,87). In his disillusion he is naturally unable to accept the adulation of that same reading public.

Just as it was in the period after 1830 that Eichendorff began to show a deep unease towards his reading public, so too it was at this time that he expressed his

own sense of having been born too late. In Unstern the passing of time takes on a new importance (II,1000 and 1001). There is now an awareness in Eichendorff's outlook of impending old age and he writes that he must quickly convey a portrait of himself while still young and not yet bald.<sup>23</sup> It is likely that this new awareness of the brevity of life was cruelly intensified by the death of Arnim in 1831 and also of Anna in 1832. Indeed, when Eichendorff himself reached old age it is not surprising to find that he expressed himself frequently and poignantly in his letters on the effects of old age. The chief of these effects was a decline in his poetic powers. He remarks on this in 1853 to Dreves:

Das Alter taugt nichts zur Lyrik, davon  
kann ich ein Liedchen singen. (HKA XII,145)

Many more references are made to this with the final somewhat wry comment to Karl von Holtei in 1856:

Wenn man auf die 70 losgeht ist man eben  
kein fixer Lyriker mehr. (HKA XII,225)

In the light of his sense of disillusion and the distinct decline which Eichendorff felt in his own creative powers, the magnitude of his undertaking in 1856 - his last great theoretical work, Die Geschichte der poetischen Literatur Deutschlands - cannot be underestimated. Eichendorff felt that German Romanticism had burnt itself out beautifully, but in vain, and that there was still in Germany a "geistige Verwilderung und Anarchie, ... mit der wir noch

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23. This image also occurs in Viel Lärmen um Nichts (II,441), showing its importance for Eichendorff.



heute vergeblich ringen" (HKA IX,188). Yet, in spite of this he still believed in his youthful principles strongly enough - although bereft of his youthful optimism - to gather his resources and finally to restate his deepest convictions on the subject of poets and poetry, as laid down in his earlier prose works. Thus, the changed attitude to the inclusion of the verse in his later prose works must not be seen as a negation of those earlier principles, but rather as a stage in Eichendorff's development, which simply throws into stronger relief his commitment to these principles -in practice at the outset of his career and again as literary theory right at its close.

## CONCLUSION

In his prose works Eichendorff uses verse with greater consistency and attention to detail than has hitherto been widely recognised: from the choice of form to the manner of its inclusion in the text.

The folksong is the form which in Eichendorff's view will most readily transmit the poet's awareness of the earth's underlying "Grundmelodie" as long as the poet's own approach is based on a balanced foundation of "Phantasie, Gefühl und Verstand". Equally, the recipient must approach any poetry in a similarly balanced manner. In doing this and sincerely attempting to play his part in the process of "Mitdichten", the reader's understanding and appreciation of the works will increase, so that he will ideally, in Eichendorff's terms, gradually become aware of "das Höhere" beyond those works themselves.

This is the basis of Eichendorff's early work and of Ahnung und Gegenwart in particular. The same principles are restated by him at the end of his literary career, often virtually verbatim in his Geschichte der poetischen Literatur Deutschlands. The need, however, for such a restatement of principles previously only really evident in application, points to a possible discrepancy between Eichendorff's initial expectations of "Poesie" and its actual effectiveness. In fact, this possibility is further hinted at in the changed presentation of much of the verse in the later works: in Dichter und ihre Gesellen, Die

Glücksritter and Libertas und ihre Freier in particular.

Here a certain trivialisation and over-explanation of the verse clearly reflects Eichendorff's own sense of disillusion and his resulting melancholy. However, just as the verse and its presentation is seen to add a great deal to our understanding of the characters of the early works, so too the changed presentation of the verse in the later works again reflects on the characters. It is the characters themselves, that is the representatives in fictional form of Eichendorff's own contemporaries, who are at fault. It is they who now trivialise poetry or are not able to appreciate, in Eichendorff's terms, its real function and highest aims. Thus the discrepancy mentioned previously is between Eichendorff's expectations of the effect of "Poesie" and the reality of that effect. His belief in the importance and possible future effect of "Poesie" remains, however, unshaken, as can be seen from his Geschichte der poetischen Literatur Deutschlands.

It has been said that the verse in Eichendorff's prose works is not integrated into the text itself and it is true that superficially obvious verbal links are few. Examination of these shows, however, that they are few because of the function they fulfil: the creation of a dreamlike state in which the character involved is locked within the confines of earthly existence alone. Direct contrast between verse and prose text, in itself a form of negative integration, occurs if anything even more rarely, because in a situation where the narrator is

ultimately "reliable", contrast of this nature can only be achieved involving a degree of insincerity on the part of the singer.

When, however, the fundamental features of the verse itself are examined, then the degree of integration into the prose text is seen to be much greater than any which could be achieved by a concentration on the superficial aspect of individual songs or poems alone. Metre, rhythm and rhyme are seen each to play its own part in more fully reflecting the poets and singers who give voice to the verse. Within this framework then, as the characters in the prose narratives, reflecting Eichendorff's increasing sense of disillusion, themselves take on an increasingly uneasy aspect, so too the prevalent verse form reflects this unease. Whereas in Ahnung und Gegenwart in particular the solid stanza form with four lines of four feet each dominates, this later gives way to the tenser, often more elegiac stanza form with four lines of three feet each. The extremes of this development are seen in Die Entführung which contains no verses of the initially dominant four stressed type at all.

As the reader becomes even subconsciously aware of the consistency and reliability of the verse he will be drawn into the text itself. At the same time, Eichendorff requires the conscious involvement of the reader in the text and its meaning by occasionally presenting verse totally without subsequent comment or by referring to songs

mentioned earlier in the narrative. Of course, it is only the strictly consistent manner in which the verse is otherwise handled which can give the reader a secure enough footing in Eichendorff's poetic scheme to respond to the verse on his own, without the guiding response of characters and narrator.

Above all, it is the possibly unexpected degree of consistency in the manner of Eichendorff's inclusion of verse in his prose works which emerges from this study and which points to avenues of further research. The benefit of a chronological approach to Eichendorff's work is also self-evident in this study. On the basis of the work done here and again using a chronological approach, a study of the verse in Eichendorff's dramas could now be undertaken, where the metre of dramatic speech as opposed to that of verse could in itself throw further light on the verse in the prose works and on Eichendorff's achievement as a poet.

## APPENDIX

This appendix provides:

1. A complete list of verse not included by Eichendorff in his poetry collections, giving suggested reasons where applicable (List A).
2. A complete, chronological breakdown of verse forms used by Eichendorff in his prose works (Lists B - H).
3. A graph showing chronologically the proportional occurrence of the two most frequently used verse forms, as well as the proportion of verse not included in the poetry collections.
4. A complete list of verse using only masculine endings (List I).

The lists of verse form are as follows:

- B - 4 feet : 4 lines ("standard")
- C - 3 feet : 4 lines
- D - 4/3 feet : 4 lines
- E - 2 feet : 4 lines and 4/2 feet : 4 lines
- F(i) - varied : 6 lines
- (ii) - varied : 8 lines
- G - irregular and/or odd number of lines
- H - sonnets

The following abbreviations are used:

- ZiH - Die Zauberei im Herbst (1808/09, publ. by W. Kosch, 1906) - 2
- AuG - Ahnung und Gegenwart (1810, publ. 1815) - 46
- M - Das Marmorbild (1816/17, publ. 1819) - 8
- T - Aus dem Leben eines Taugenichts (1817, publ. 1826) - 14
- VLuN - Viel Lärmen um Nichts (1831/32, publ. 1832) - 9
- AiwiA - Auch ich war in Arkadien (1832, publ. by Hermann von E., 1866) - 0
- DuiG - Dichter und ihre Gesellen (? ca 1833, publ. 1834) - 29
- EM - Eine Meerfahrt (1835/36, publ. by Hermann von E., 1864) - 9
- DSD - Das Schloß Dürande (?, publ. 1837) - 6
- DE - Die Entführung (1837, publ. 1839) - 5
- DG - Die Glücksritter (?, publ. 1841) - 6
- LuiF - Libertas und ihre Freier (1849, publ. by Hermann von E., 1864) - 13

Numbers following items indicate total of songs and poems in each, excluding sonnets.

LIST A

Verse not included in Eichendorff's poetry collections

- ZiH: 972 Aus der Kluft treibt mich das Bangen  
976 Über gelb' und rote Streifen  
(ZiH not published in Eichendorff's lifetime)
- AuG: 36 "Hinaus, o Mensch, weit in die Welt" (single stanza)  
-45 "Obschon ist hin der Sonnenschein" (from Des Knaben Wunderhorn)  
58 "Ach, von dem weichen Pfühle" (parodying Goethe)  
62 "Der Liebende steht träge auf" (single stanza)  
79 "Das Fräulein ist ein schönes Kind" (single stanza)  
108 "Der fleißigen Wirtin von dem Haus"  
195 "Einsiedler will ich sein und einsam stehen (final sestet of sonnet)  
236 "Wer soll Bräutigam sein?" (2nd stanza from close of Goethe's Die Fischerin)
- M: 331 "Still in Luft"  
340 "Vergangen ist die finstre Nacht" (single stanza)
- T: 384 "Wenn der Hoppevogel schreit" (single stanza)  
401 "Wenn ich ein Vöglein wär'" (single stanza deriving from Wunderhorn)  
428 "Wir bringen dir den Jungfernkranz" (chorus from Weber's Der Freischütz)  
429 "Darum bin ich dir gewogen" (single stanza)
- VLuN: 498 "Stachelbeer' weiß es und stichelt auf dich" (single stanza - riddle)
- (AiwiA)
- DuiG: 523 "Salve! Herr Doktor oder Magister!" (comic, unfinished)  
551 "Wir wandern wohl heut noch weit" (single stanza)  
596 "Wetterleuchten fern im Dunkeln" (single stanza)  
634 "Es sang ein Vöglein hier jedes Jahr" (single stanza)  
638 "Mein Weib das schwärmt beständig"  
640 "Die Lerch', der Frühlingsbote"  
664 "Vor dem Schloß in den Bäumen es rauschend weht" ("conventional")  
688 "Ein Fink saß schlank auf grünem Reis" (single stanza)  
717 "Hier steh' ich wie auf treuer Wacht" (single stanza)



720 "Wir zogen manchen Wald entlang"  
728 "Wir ziehen treulich auf die Wacht" (single stanza)

EM: 756 "Soll Fortuna mir behagen" (single stanza)  
771 "Er aber ist gefahren"

(DSD)

(DE)

DG: 906 "Wann der Hahn kräht auf dem Dache" (single stanza)

LuiF: 937 "In diesen heil'gen Hallen" (from Mozart's Zauberflöte)  
940 "Sind das Blitze, sind das Sterne?" (stanzas II-V altered and included as "Der Freiheit Wiederkehr")  
940 "Was gibt's, das vom Horste"  
942 "Die gebunden da lauern" (single stanza)  
943 "Bin ich selber von Sinnen" (single stanza)  
944 "Wir bringen dir der Treue Zopf" (parodying chorus from Weber's Der Freischütz)  
945 "Kehrt um auf der Stelle"  
953 "Von des Volkes unverjährbaren Rechten" (single stanza)  
958 "Luft'ge Kreise, lichte Gleise" (single stanza)  
965 "Frau Libertas, komm heraus!"

Note: Derivations given according to Hillach and Krabiel, Eichendorff-Kommentar.

LIST B

4 feet : 4 lines ("standard")

(ZiH)

AuG: 10 "Die Jäger ziehn in grünen Wald"  
20 "Er reitet nachts auf einem braunen Roß"  
24 "Wär' ich ein muntres Hirschlein schlank"  
27 "Frühmorgens durch die Winde kühl"  
36 "Hinaus, o Mensch, weit in die Welt"  
69 "Stand ein Mädchen an dem Fenster"  
83 "Was wollt ihr in dem Walde haben"  
89 "Schlafe, Liebchen, weil's auf Erden"  
108 "Der fleißigen Wirtin von dem Haus"  
119 "Die arme Schönheit irrt auf Erden"  
124 "Laue Luft kommt blau geflossen" (2 x 4)  
135 "Weit in einem Walde droben" (6-10 x 4)  
155 "Lustig auf den Kopf, mein Liebchen"  
158 "Wenn die Sonne lieblich schiene"  
160 "Vergangen ist der lichte Tag"  
170 "Wann der kalte Schnee zergangen" (2 x 4)  
184 "Es ist schon spät, es wird schon kalt"  
201 "Dämmerung will die Flügel spreiten"  
283 "Nächtlich dehnen sich die Stunden"  
285 "Laß, mein Herz, das bange Trauern"  
294 "Es stand ein Fräulein auf dem Schloß"  
297 "Wo treus Wollen, redlich Streben"  
299 "Kühle auf dem schönen Rheine"

M: 317 "Wie kühl schweift sich's bei nächt'ger Stunde"  
329 "Über die beglänzten Gipfel"

T: 350 "Wem Gott will rechte Gunst erweisen"  
379 "Fliegt der erste Morgenstrahl"  
384 "Wenn der Hoppevogel schreit"  
416 "Die treuen Berg' stehn auf der Wacht:" (2 x 4,  
final line 3 feet)  
429 "Darum bin ich dir gewogen"

VLuN: 446 "Lindes Rauschen in den Wipfeln"

(AiwiA)

DuiG: 539 "Bei dem angenehmsten Wetter"  
572 "Hörst du nicht die Bäume rauschen" (2 x 4)  
596 "Wetterleuchten fern im Dunklen" (2 x 4)  
634 "Es sang ein Vöglein hier jedes Jahr"  
636 "Das Kränzlein ist herausgerissen" (from AuG, 120)  
649 "Lieder schweigen jetzt und klagen" (4 x 4)  
664 "Vor dem Schloß in den Bäumen es rauschend weht"  
717 "Hier steh' ich wie auf treuer Wacht"  
725 "Nächtlich macht der Herr die Rund'"  
728 "Wir ziehen treulich auf die Wacht"

EM: 756 "Soll Fortuna mir behagen"

DSD: 821 "Es ist nun der Herbst gekommen" (2 x 4)

(DE)

DG: 906 "Wann der Hahn kräht auf dem Dache"

LuiF: 940 "Sind das Blitze, sind das Sterne?"

953 "Von des Volkes unverjährenen Rechten"

958 "Luftige Kreise, lichte Gleise"

965 "Frau Libertas, komm heraus!" (2 x 4 lines + 2)

LIST C

3 feet : 4 lines

(ZiH)

AuG: 15 "Grüß'euch aus Herzensgrund"  
34 "Die Welt ruht still im Hafen"  
56 "Ich hab' manch Lied geschrieben"  
58 "Ach, von dem weichen Pfühle"  
67 "Der Tanz, der ist zerstoßen"  
90 "Es waren zwei junge Grafen"  
91 "Schlag mit den flamm'gen Flügeln"  
110 "O Täler weit, o Höhen" (2 x 4 lines)  
174 "Es weiß und rät es doch keiner"  
177 "Ich kann wohl manchmal singen"  
202 "In goldner Morgenstunde"  
227 "In einem kühlen Grunde"  
232 "Hoch über den stillen Höhen"  
279 "Nachts durch die stille Runde"  
293 "O könnt' ich mich niederlegen"

M: 342 "Von kühnen Wunderbildern"

T: 393 "Wer in die Fremde will wandern"  
401 "Wenn ich ein Vöglein wär'"  
425 "Nach Süden nun sich lenken" (3 x 4)

VLuN: 459 "Wir waren ganz herunter"  
466 "Vom Grund bis zu den Gipfeln"

(Aiwia)

DuiG: 513 "Wie schön, hier zu verträumen"  
527 "Ich wollt' im Walde dichten" (3 x 4)  
543 "Die fernen Heimatshöhen" (2 x 4)  
605 "Und wo noch kein Wanderer gegangen"  
614 "Es rauschen die Wipfel und schauern"  
638 "Mein Weib das schwärmt beständig"  
640 "Die Lerch', der Frühlingsbote"  
674 "Sie stand wohl am Fensterbogen"  
711 "Es schienen so golden die Sterne" (2 x 4)

EM: 752 "Ich seh' von des Schiffes Rande"  
771 "Er aber ist gefahren"  
772 "Du sollst mich doch nicht fangen"

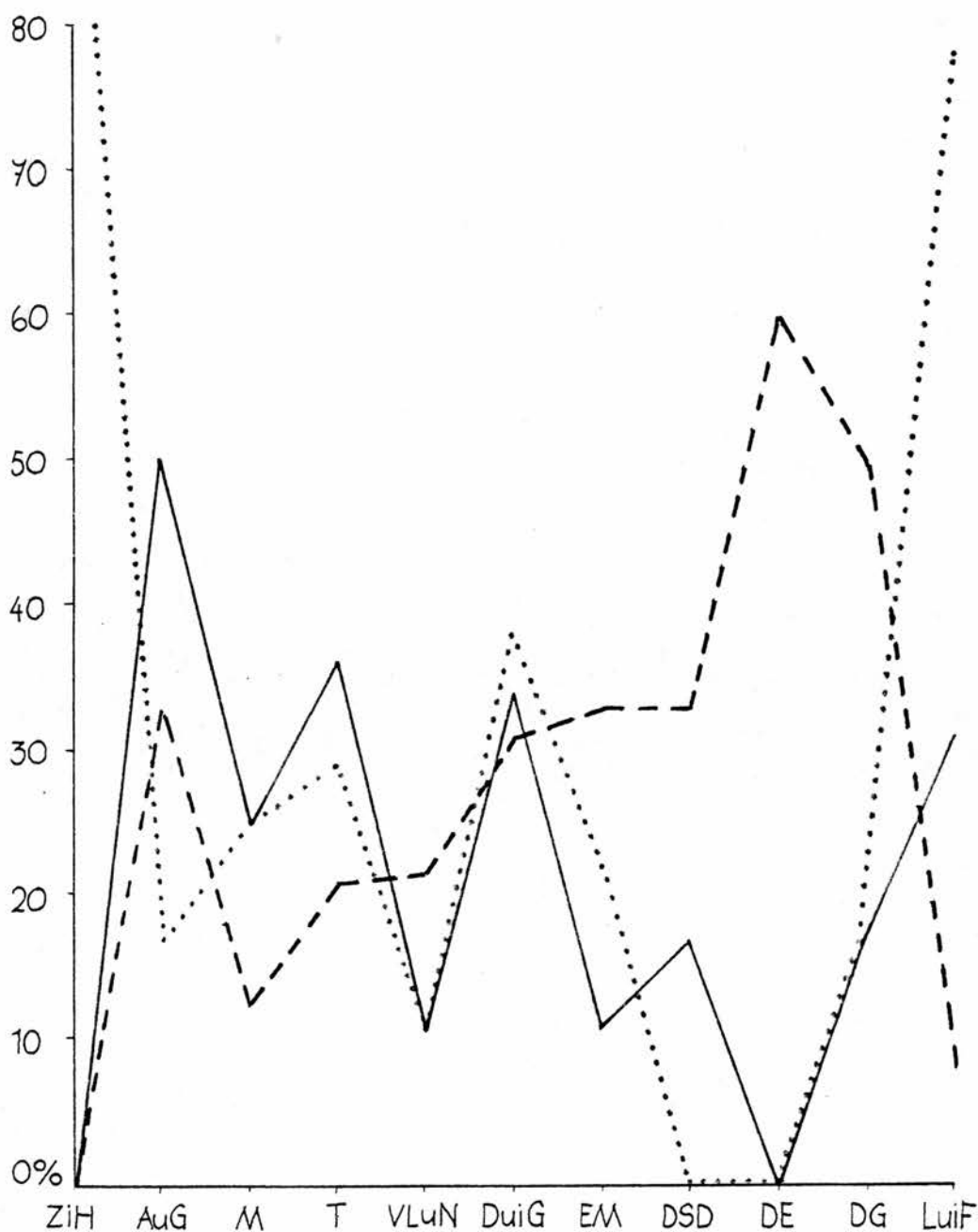
DSD: 837 "Wär's dunkel, ich läg' im Walde" (3 x 4)  
846 "Meine Schwester, die spielt an der Linde"

DE: 856 "Überm Lande die Sterne"  
866 "Sie steckt' mit der Abendröte"  
874 "Hörst du die Gründe rufen"

DG: 917 "Doch manchmal in Sommertagen"  
924 "Aufs Wohlsein meiner Dame"  
929 "Es ist ein Klang gekommen"

LuiF: 937 "In diesen heil'gen Hallen"

GRAPH



KEY:      ————— "Standard" verse form with 4 feet : 4 lines  
              - - - - - Verse form with 3 feet : 4 lines  
              ..... Verse not included in Eichendorff's poetry collections

This graph shows the percentage in each work of the two main verse forms used by Eichendorff in his prose works as well as the percentage of verse from each which is not included in the poetry collections.

LIST D

4/3 feet : 4 lines

(ZiH)

AuG:     49    "Zwischen Bergen, liebe Mutter" (plus refrain)  
          79    "Das Fräulein ist ein schönes Kind" (single  
                  stanza)  
          258   "Ein Stern still nach dem andern fällt"  
          272   "Ich hab' gesehn ein Hirschlein schlank"

M:       345   "Hier bin ich Herr'   Gegrüßt das Licht!"

(T)

VluN:   478   "Aus der Heimat hinter den Blitzen rot"  
         497   "Bleib bei uns!   Wir haben den Tanzplan im Tal"

(AiwiA)

DuiG:   515   "Zwei Musikanten ziehn daher"  
         552   "Mich brennt's an meinen Reiseschuhn"  
         569   "Am Kreuzweg, da lausche ich, wenn die Stern"  
         702   "Wer steht hier draußen? - Macht auf geschwind!"  
         720   "Wir zogen manchen Wald entlang"

EM:       761   "Ade, mein Schatz, du mocht'st mich nicht"(2 x 4)

(DSD)

DE:       870   "Kaiserkron' und Päonien rot"

(DG)

(LuiF)



LIST E

2 feet : 4 lines

(ZiH)

(AuG)

M: 311 "Was klingt mir so heiter"

(T)

(VLuN)

(AiwiA)

DuiG: 620 "Jetzt wandr' ich erst gern" (2 x 4)

EM: 768 "Und wenn es einst dunkelt" (2 x 4)

DSD: 812 "Ein' Gems auf dem Stein"  
829 "Am Himmelsgrund schießen"

DE: 881 "Konnt' mich auch sonst mit schwingen"

DG: 901 "Möcht' wissen, was sie schlagen (rhythm  
irregular)

LuiF: 940 "Was gibt's, daß vom Horste" (6 + 2 x 4)  
943 "Bin ich selber von Sinnen?" (3 x 4)

4/2 feet : 4 lines

AuG: 133 "Hat nun Lenz die silbern'n Bronnen"

LIST F(i)

6 lines

4 feet	- ZiH:	972	"Aus der Kluft treibt mich das Bangen"
		976	"Über gelb' und rote Streifen"
4/3 feet	- AuG:	45	"Obschon ist hin der Sonnenschein"
	T:	428	"Wir bringen dir den Jungfernkranz"
	EM:	786	"Komm, Trost der Welt, du stille Nacht"
2 feet	- LuiF:	945	"Kehrt um auf der Stelle"
4/6 feet	- M:	310	"Jeder nennet froh die Seine"
4/3/2 feet	- DuiG:	557	"Aus Wolken, eh' im nächt'gen Land"

LIST F(ii)

8 lines

4/3 feet	- AuG:	62	"Der Liebende steht träge auf"
4/3/2 feet	- AuG:	214	"In stiller Bucht, bei finstrer Nacht"

LIST G

Irregular and/or odd number of lines

(ZiH)

- AuG: 215 "Mein Schatz, das ist ein kluges Kind" (4/3  
feet : 7 lines)  
236 "Wer soll Bräutigam sein" (4/3/2 feet : 7 lines)
- M: 331 "Still in Luft" (14 lines : 2 feet / 1 line : 4  
feet)
- T: 353 "Wohin ich geh' und schaue" (3 feet : 5 lines)  
383 "Schweigt der Menschen laute Lust (4 feet :  
7 lines)
- VLuN: 498 "Stachelbeer' weiß es und stichelt auf dich"  
(4/3 feet : 7 lines)  
499 "Es geht wohl anders, als du meinst" (4 feet :  
7 lines)

(AiwiA)

- DuiG: 523 "Salve' Herr Doktor oder Magister'" (5/4/3  
feet : 21 lines)  
551 "Wir wandern wohl heut noch weit" (4/3/2 feet  
: 4 lines)  
688 "Ein Fink saß schlank auf grünem Reis" (4/3/1  
feet : 7 lines)  
694 "Waldeinsamkeit" (2/3 feet : 19 lines)
- EM: 780 "Bin ein Feuer hell, das lodert" (3/2 feet :  
9 lines)
- DSD: 815 "Gut' Nacht, mein Vater und Mutter" (3 feet :  
5 lines)

(DE)

- DG: 910 "Der Wald, der Wald, daß Gott ihn grün erhalt"  
(variety of feet : 3 "extra" lines)
- LuiF: 942 "Die gebunden da lauern" (2 feet : 9 lines)  
944 "Wir bringen dir der Treue Zopf" (4/3 feet :  
5 lines)  
963 "Wie rauscht so sacht" (2 feet : 9 lines)  
963 "In der stillen Pracht" (variety of feet : 22  
lines)

LIST H

Sonnets

(ZiH)

AuG: 134 "Ein Wunderland ist oben aufgeschlagen"  
186 "Wir sind so tief betrübt, wenn wir auch scherzen"  
195 "Einsiedler will ich sein und einsam stehen"  
(final sestet only)  
296 "Im Wind verfliegen sah ich, was wir klagen"

M: 322 "Was weckst du, Frühling, mich von neuem wieder?"

(T)

(VLuN)

(AiwiA)

DuiG: 637 "Die Nachtigall schweigt, sie hat ihr Nest  
gefunden"

(EM)

(DSD)

(DE)

(DG)

(LuiF)

LIST I

Verse with only masculine endings

(ZiH)

AuG: 24 "Wär' ich ein muntres Hirschlein schlank"  
27 "Frühmorgens durch die Winde kühl"  
36 "Hinaus, o Mensch, weit in die Welt"  
62 "Der Liebende steht träge auf"  
108 "Der fleißigen Wirtin von dem Haus"  
160 "Vergangen ist der lichte Tag"  
184 "Es ist schon spät, es wird schon kalt"  
258 "Ein Stern still nach dem andern fällt"  
272 "Ich hab' gesehn ein Hirschlein schlank"  
294 "Es stand ein Fräulein auf dem Schloß"

M: 340 "Vergangen ist die finstre Nacht"

T: 384 "Wenn der Hoppevogel schreit"  
416 "Die treuen Berg' stehn auf der Wacht"

VLuN: 478 "Aus der Heimat hinter den Blitzen rot"

(AiwiA)

DuiG: 551 "Wir wandern wohl heut noch weit"  
664 "Vor dem Schloß in den Bäumen es rauschend weht"  
688 "Ein Fink saß schlank auf grünem Reis"  
717 "Hier steh' ich wie auf treuer Wacht"  
728 "Wir ziehen treulich auf die Wacht"

(EM)

DSD: 812 "Ein' Gems auf dem Stein"

DE: 870 "Kaiserkrone und Päonien rot"

(DG)

(LuiF)

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